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## 1930

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# HOKUSEIDO PUBLICATIONS

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*Catalogue*  
*of*  
Middle and High Grade  
School Text-Books,  
*and*  
Works  
*of*  
Lafcadio Hearn

1930

THE HOKUSEIDO PRESS  
NISHIKI-CHO, KANDA, TOKYO.



昭和五年の新春を迎えましたと同時に茲に弊堂の英文教科書目録を發行し諸先生の御高覽に供することの出來ますのは喜ばしい事で御座います。併て日頃御引立御厚情を蒙つて居ます諸先生方に對し謹んで厚く御禮申上げます。

弊堂は先づ英文教科書を發行致しますに就いては第一に誤植の皆無を期待し嚴重な校正をして居ます。(萬一御繙讀の際御發見になりましたなら御教示賜りたう存じます。)文字は米國製の最新活字を用ひ、印刷は最も入念に鮮明を旨とし、装幀は高雅で堅牢、用紙は眼を害さない最上等紙を用ゐて居ますから、何れも歐米の製品に御比べになりましても決して遜色なからうと存じます。殊に定價は英米の品に比し大へん廉くして御座います。

弊堂の出版物は大部分英文書でありまして、和文の書物に比し二倍三倍の勞力と費用とを要することは皆様の既に御承知の事と存じます。この厄介な英文書を本場でない日本で出版し、本場の書物に比し遜色なきまでに而かも遙かに低廉にしようと努めて居るので御座いますから容易な業でないの御座います。然し乍ら弊堂の努力が追々と世に認められるようになり歐米各國に於ても多大の信用を博するやうになりましたことは弊堂の光榮であり、また誇りでありますと同時に日頃御厚情を蒙つて居ります諸先生方の御指導の賜ものと只管感激に堪えない次第で御座います。

以上の高評を博して居ます弊堂はこの世評に反かないように最善の努力と研究とを持ちまして良書の刊行に努めて居るので御座います。今や國を擧げて緊縮を叫ばれつゝあります際定價が低廉で舶來書に優り而かも何時御用命になりましたも直ちに間に合ふ北星堂の英文教科書を御採用賜はらんことを伏して願申す次第で御座います。

昭和五年一月

店主 中土義敬白



# 書 目 及 索 引

詳細は目録頁の處を開いて下さい。内容を示してあります。

索引は高等程度の方は **A B C** 順に排列し、例へば **Selections from Jack London** の如きは **Jack London, Selections from** としてあります。

## 中 等 程 度 (二、三年用)

|                                                     | 註文用語          | 定價    | 目録頁 |
|-----------------------------------------------------|---------------|-------|-----|
| <b>Aesop's Fables</b>                               | イソップ          | .46   | 10  |
| <b>Robinson Crusoe</b>                              | ロビンソン         | .36   | „   |
| <b>Gulliver's Travels</b>                           | ガリバ           | .33   | „   |
| <b>Stories from Don Quixote</b>                     | ドン キホテ        | .44   | 9   |
| <b>Stories from the Arabian Nights</b>              | アラビヤン ナイツ     | .47   | „   |
| <b>Pandra and Other Stories</b>                     | パンドラ          | .46   | „   |
| <b>Easy Stories for Boys and Girls</b>              | イー ジ ストーリズ    | .37   | 11  |
| <b>Simple Practical English Conversation I. II.</b> | シンプル カンバセーション | 各 .35 | 3   |

## 同 三、四年用

|                                                |              |     |    |
|------------------------------------------------|--------------|-----|----|
| <b>English Grammar and Composition Vol. I.</b> | グラマ 1.       | .65 | 2  |
| „ „ „ „ Vol. II.                               | グラマ 2.       | .64 | „  |
| <b>Cindellera and Other Stories</b>            | シンデレラ        | .52 | 11 |
| <b>By the Hearth and In the Field</b>          | バイザハース       | .44 | „  |
| <b>Cuore</b>                                   | クオレ          | .52 | 12 |
| <b>Fifty Famous Stories</b>                    | フィフティー       | .57 | „  |
| <b>Twenty More Famous Stories</b>              | トゥンティ フェマス   | .55 | „  |
| <b>Stories from English History</b>            | ヒストリー        | .52 | 7  |
| <b>Stories from Shakespeare</b>                | ストーリズ セークスピア | .44 | 8  |

## 同 四、五年用

|                                       |           |     |    |
|---------------------------------------|-----------|-----|----|
| <b>Grimm's Fairy Tales</b>            | グリム       | .41 | 13 |
| <b>Andersen's Fairy Tales</b>         | アンダセン     | .39 | „  |
| <b>Biographical Stories</b>           | バイオ       | .49 | „  |
| <b>Tour through the British Isles</b> | ブリテシ アイルズ | .42 | 6  |
| <b>Wonder-Book</b>                    | ワンダブック    | .57 | 7  |
| <b>Practical English Conversation</b> | カンバセーション  | .60 | 4  |
| <b>Union Fourth Reader</b>            | ユニオン      | .46 | 13 |



## 高等専門學校程度

### STORIES, SKETCHES, NOVELS, etc.

|                                                 |               |      |    |
|-------------------------------------------------|---------------|------|----|
| American Short Stories                          | アメリカ ストーリ     | 1.20 | 44 |
| An Attic Philosopher in Paris                   | アチック          | 1.00 | 30 |
| Anton Tchekhov, Selections from. I. II.         | アントン チェホフ 各   | 1.00 | 31 |
| Bad Boy, The Story of a                         | バッド ボーイ       | .80  | 48 |
| British Short Stories                           | ブリテシ ストーリ     | 1.20 | 17 |
| Call of the Wild, The                           | コール           | 1.00 | 24 |
| Choice Novelettes                               | チョイス ノベレツ     | 1.00 | 17 |
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| Contemporary Short Stories                      | コンテンポラリ ストーリ  | 1.00 | 45 |
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| Five Short Stories                              | ファイブ ショート     | 1.00 | 23 |
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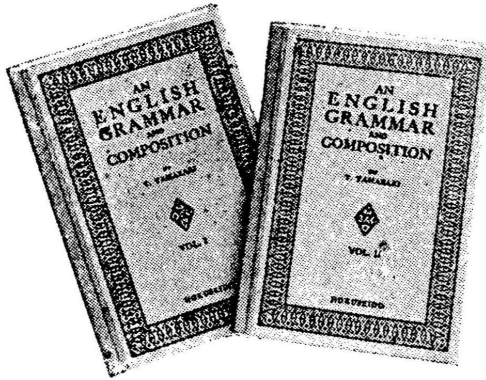
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# AN ENGLISH GRAMMAR AND COMPOSITION

VOLS. I. II.

山崎貞先生新著

昭和 4. 3. 9 日 文 部 省 検 定 済

昭和五年度臨時定價 { 1 卷 65 錢 送 料 各 六 錢  
2 卷 64 錢

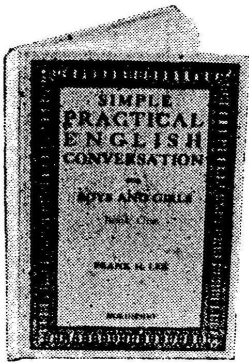
本書二卷は、中學校第三第四兩學年に於いて、英文法と英作文とを併せ教授する目的を以て編纂したものであります。

從來の英文法教科書は、品詞論が大部分を占め、構文論は幾分閑却されて居るかの様に見受けられます。本書は少しく趣を異にし、構文論に重きを置き、そして第一卷をば専ら Simple Sentence の練習に充て、第二卷に於いて Complex Sentence, Compound Sentence を研究するさいふ方針により、品詞論もそれに適當する様兩卷に按排してあります。

即ち、まづ第一卷前半に於いて Simple Sentence の五種の形式を例示し、ついで動詞の活用を教へ、猶 Tense の大略、否定文疑問文に於ける Word Order 等を説き、又各種疑問詞に論及して、作文練習の根柢を固め、後半に於いて人稱代名詞、名詞、形容詞、冠詞、副詞の用法を述べてあります。

第二卷に入つて、Complex Sentence, Compound Sentence の要素たる各種の Clause を説き、その構成に必要な接續詞、關係代名詞、關係形容詞、關係副詞を論じ、ついで Tense, Mood, Sequence of Tense を詳説し、猶 Infinitive, Gerund, Participle に及び、最後に前置詞の用法を附加へたものであります。





# Simple Practical English Conversation for Boys and Girls

By

Frank H. Lee, B. A. OXFORD

PROFESSOR OF ENGLISH AT THE TOKYO UNIVERSITY  
OF COMMERCE, AND AT THE PEERS' SCHOOL.

AUTHOR OF "THE ENGLISH COUNTRY CALENDAR"  
AND "A LONDON CHRONICLE", ETC.

(中學二年程度)

Book I.

Book II.

全二冊

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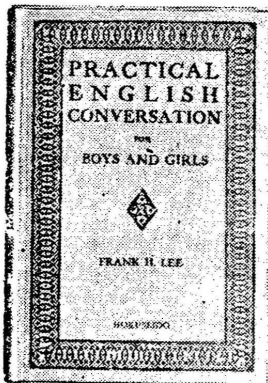
各三十五錢

送料各四錢

著者リー先生は在留英人中最も學識あり且つ日本學生をよく理解して居られその教授法には多年の經驗を有せられ又先生の文筆の卓絶なることは既に我英學界に定評があります。先生が多年の經驗から編み出された理想的の會話書は本書であります。

本書編纂の目的は著者が從來日本の學校で教授されつゝある英語會話書なるものが兎角無味乾燥に陥り何等生徒の智識慾を助長せんとする努力のないのを慨され又一方では日本の學生が退嬰的であつて外國青年との交際を避ける傾向のあることを憂へられた結果成るべく平易で而も實生活に必要な日常會話を覚えさし、そして日英少年少女の接近を計り、引いては兩國々交の上にも好感を齎さうとの目的で編纂せられたものであります。

以上の趣旨によりまして第一卷におきましては舞臺を英京倫敦に定めまた第二卷では東京及葉山等を場面として日英兩國の少年男女が互に睦しく喜戲談笑するさまを寫したもので御座います。今後ますます歐米人に接する機會の多い我學生をして如何に外國人と語るべきか又如何に外國人と交際すべきかといふことを學ぶに際しまして活きた教材として最も適當なものと信じます。又會話學習者は本書によりて學ばゞ恰も西洋人について生粹の英語を學ぶと同じ効果があります。



# Practical English Conversation for Boys and Girls

By

Frank H. Lee, B. A. OXFORD

PROFESSOR OF ENGLISH AT THE TOKYO UNIVERSITY  
OF COMMERCE, AND AT THE PEERS' SCHOOL.

AUTHOR OF "THE ENGLISH COUNTRY CALENDAR"  
AND "A LONDON CHRONICLE", ETC.

(中學三、四年程度)

四六判

定價六十錢

送料六錢

## 他に比類なき生きた會話讀本

日本の學生が横濱から出帆して倫敦見物  
までのやさしい會話を書いたもので實に  
興味ある實用英語の好教科書であります

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## PREFACE

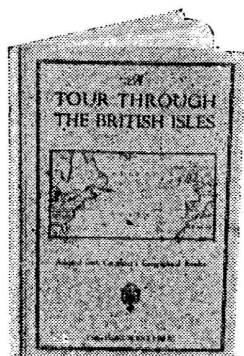
I feel that I owe some slight apology to all Japanese students of English for venturing to add this contribution of mine to the already very considerable number of textbooks on English Conversation. The only excuse, however, which I can presume to offer is that I have followed a method differing to a certain extent from that adopted by the majority of authors of such books. It has always seemed to me that there is a great lack of continuity, with consequent lack of interest, in a book largely consisting of more or less disconnected words and phrases, which might severally be of service in various contingencies.

I believe the primary idea in the compilation of a Conversation Book is that the sentences shall be committed to memory by the student, so that he shall be able to produce a ready-made question or answer should the occasion for its employment arise.

In my opinion, however, to endeavour to learn by heart large numbers of such sentences is the gravest error which can be made in learning a language. Naturally there are a few stock expressions which must be learnt by the beginner, but these are few and easily acquired whilst he is still fresh and filled with enthusiasm.

This book is a Conversation Book, but it is not filled with sentences to be learned off parrot-like, but to be read over frequently, so as to acquire an English atmosphere. I want the reader to put himself in the place of the young Japanese who is being sent to school in England. I wish the reader, as it were, to travel in the boy's place and make the boy's friends his own friends. If he can do that, he can swim in the sea that washes the shores of England, can climb the hills of Scotland, and can take his place with English boys in an English public school.

F. H. LEE.



# A TOUR THROUGH THE BRITISH ISLES

*Adapted from Carpenter's Geographical Reader*

中學三、四年程度

(昭和四年十二月廿四日文部省検定済)

繪入 112 頁. 昭和 5. 臨時定價 42 錢. 送料四錢

從來我國で發行されて居る中等英語教科書は其材を西洋のお伽噺や傳説から取つたものが多いやうですが、弊堂は最近愈々中學英語の實用化を叫ばれて居るに鑑み、中等學生をして地理とか歴史とか或は科學方面の英文をやさしくして讀ましたならば興味と平行して其効果もまた大ならんと信じて本書を編纂したものであります。

本書は Carpenter's New Geographical Reader (大戰後 1922 年の改訂版) の Europe の卷から英國に關する部分だけを取り、本邦の學生に取つては詳しきに過ぐると思はるゝ個所を幾分削つて編纂したものであります。原書は、普通の地理學教科書の乾燥なる事實の羅列に過ぎざると異り、見學旅行記の體裁とし、米國より英國に渡る愉快なる船の旅を叙し、巡遊する英國各地に就いては、常に其地方の地形産業等を説くに止まらず、港灣運河等についてはその歴史的發達に言及し、自然の奇觀については興味あるその傳説に觸れ、又偉大なる詩人文士の郷土古跡を訪れては其人々の作品を偲ぶなど、誠に興味津々たるものがあります。そして其文體も平明暢達、英作文の範とするに足るべく、中學三四年程度の英語教科書として最も適當であると信じます。

# STORIES FROM ENGLISH HISTORY

(ADAPTED)

BY ALBERT F. BLAISDELL

中學三、四年程度

(昭和四年十二月二十日文部省検定済)

繪入 154 頁 昭和 5. 臨時定價 52 錢 送料四錢

本書は、米人 Albert F. Blaisdell 氏が彼の國の少年少女の爲に書いた “Short Stories from English History” といふ書物の四十一篇の史談中から、日本の學生にとつても興味があり、又英國今日の文明、ひいては世界の文化を理解する上に重要だと思はれるもの二十八篇をぬき、中等學校三四年程度の英語科副讀本として編纂したものであります。

## A Wonder-Book

By NATHANIEL HAWTHORNE

中學四年程度

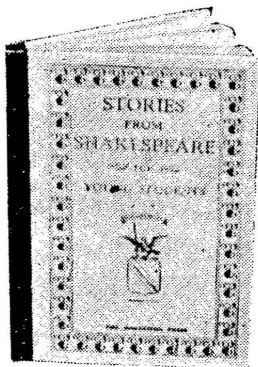
(昭和四年十二月二十日文部省検定済)

172 頁. 昭和 5. 臨時定價 57 錢 送料六錢

本書はアメリカの文豪 Nathaniel Hawthorne の傑作であります。彼の神秘的な構想と流麗極りない筆致とは相待つて讀者をして一讀卷を措く能はざるものがあります。彼はまた少年少女の心理にも多大の理解を有し、古代の神話を物語化して之が指導に半生を捧げたと云はれて居ります。

本書 Wonder-Book もまた彼の傑作中最も多く世界の少年少女間に愛讀されて居るものであつて、英語を學ぶものゝ是非一度は讀んでおかねばならぬものであります。





# *Stories from Shakespeare for Young Students*

中學三、四年程度

(文 部 省 検 定 出 願 中)

繪入 115 頁. 昭和 5. 臨時定價 44 錢 送料六錢

William Shakespeare (1564—1616) が世界的劇詩人であることは今更言ふを俟たない。彼の作三十餘篇何れも不滅の傑作であるが、何分今から三百年も前の英語でしかも過半は韻文で綴られてゐることゝて、現代英語に堪能の士といへどもさうたやすくは讀みこなし得ないのである。

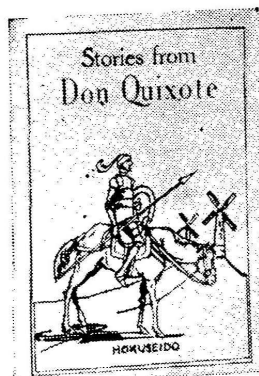
十九世紀の初め頃 Charles and Mary Lamb 兄妹が沙翁劇の筋を傳へる爲に散文に書き直した “Tales from Shakespeare” という本があるが、これも日本の中學生にとつては稍程度が高く、一寸とりつきにくい憾がある。それでもう少しやさしい英語に書き直したもののゝ中から少年少女の讀物として少しも不向の處のない數篇をとり、中學三四年程度の英語科副讀本として本書を編纂した次第である。

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## CONTENTS

HAMLET, THE TEMPEST, KING LEAR, THE TAMING  
OF THE SHREW, AS YOU LIKE IT, CYMBELINE,  
PELICLES, THE MERCHANT OF VENICE.

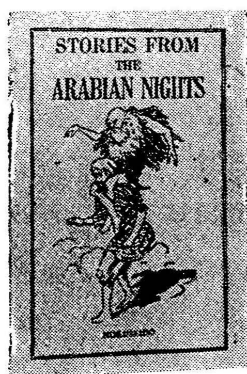
# Stories from Don Quixote



(文部省検定済) 中學三年程度  
123 頁. 昭和 5 年臨時定價 44 錢 送料 6 錢

西班牙の文豪 Cervantes (1547—1616) の筆から生れた Don Quixote は、英國の劇聖 Shakespeare の生んだ Hamlet と名聲を等しくして對立する世界文學史上の大立物で、其人と相知る事は文學を談ずる者にさつて殆んど絶對必要事である。本書は此物語の中から殊に面白さうな部分を平易な英語に書き直し中學三、四年の英語副讀本としたものであります。

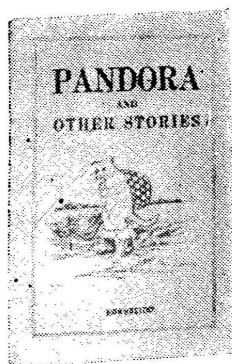
# Stories from the Arabian Nights



(文部省検定済) 中學三年程度  
133 頁. 昭和 5 年臨時定價 47 錢 送料 6 錢

“ARABIAN NIGHTS' ENTERTAINMENTS” は昔アラビアの宮庭で、美しい才媛が毎夜王様にお話し申上げた物語といふ處からつけた名前で、東洋諸國の物語を集めたものであります。其中の Ali Baba の話、Aladdin の話、Sindbad の話などは、Æsop's Fables と共に、殆んど世界各國人の常識ともいふべきものであります。

# PANDORA and Other Stories



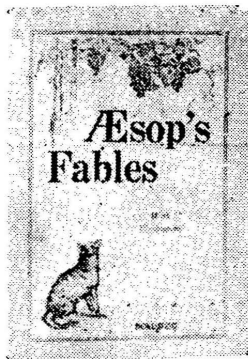
山崎貞先生編  
(文部省検定済) 中學二、三年程度  
126 頁 昭和 5 年臨時定價 46 錢 送料 6 錢

西洋で有名なお伽噺を集めたものであります。収めてあるものは—— Pandora, Midas, Puss-in-Boots, Jack and the Beanstalk, Beauty and the Beast, Jack the Giant Killer, Dick Whittington and His Cat, Tom Thumb, The Bear and the Troll 等であります。

西洋のお伽噺を知らないでは、西洋の文學を解するに非常な不便を感じる事は、英語、英文學研究者の経験する所である。若い學生時代に西洋のお伽噺をいろいろ讀んでおくことが最も必要なことである。

## 中學校、女學校、理想的の英語教科書

中學、女學校三、四年生に堅苦しいリーダーのほかに興味本位の副讀本を使つたら英語に對する生徒の興味も一層深くなり、學力増進上大いに効果があらうと思ひます。下の各書はこの主義で編纂されたものであつて、いづれも歐米の有名なお伽噺や歴史物語、其他有益なお話を集めそれに美しい繪を澤山入れた理想的の副讀本であります。



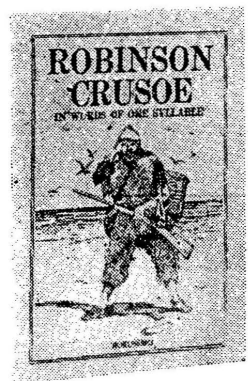
### Æsop's Fables

*With Illustrations*

(文部省檢定済) 中學二、三年程度

113 頁. 昭和 5 臨時定價 46 錢 送料四錢

イソップ物語の有名なものを八十章撰び各章に綺麗な繪を挿入したもの、英文はやさしい one syllable で書いてありますから中學二年の教科書として適當なものであります。



### ROBINSON CRUSOE

*In Words of One Syllable*

(文部省檢定済) 中學二、三年程度

93 頁. 昭和 5 臨時定價 36 錢 送料四錢

ロビンソン クルソー 漂流記は少年の讀みものとして非常に興味深いものであります。

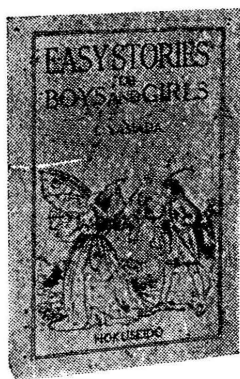


### GULLIVER'S TRAVELS

(文部省檢定済) 中學三年程度

81 頁. 昭和 5 臨時定價 33 錢 送料六錢

英國の大諷刺家 Jonathan Swift の傑作で痛烈骨を刺す底の諷刺小説として有名である。本書は小人國の巻と大人國の巻とを、極めてやさしい英語に書き直したもので、中二、三年生の副讀本として最適である。



學習院教授

山田巖先生編

中學二、三年程度（文部省検定済）

## EASY STORIES FOR BOYS AND GIRLS

80 頁. 昭和 5. 臨時定價 37 錢 送料 4 錢

本書は最近英國で出版された最も高評あるリーダ中より日本の學生に興味あるものを選び編纂されたものである。内容は The Pied Piper, The Three Bears, Snow White and Rose Red, Potter's Gift, Little Red Riding Hood, The Brown Toad, Tom Thumb.

## CINDERELLA AND OTHER STORIES

中學三、女學校四年程度（文部省検定済）

123 頁. 昭和 5. 臨時定價 52 錢 送料 6 錢

内容は Cinderella, The Sleeping Beauty, The Fisherman and His Wife, An Odd Pair of Slippers, Beauty and the Beast, The Wonderful Pitcher, Golden Wings 等の有名な話であります。



## By The Hearth and in the Field

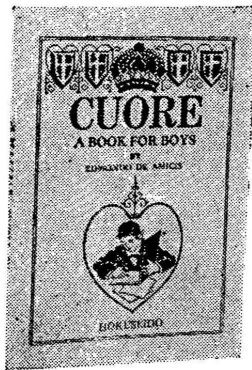
早大教授 山崎貞先生編

中學二、三年程度（文部省検定済）

124 頁. 昭和 5. 臨時定價 44 錢 送料 6 錢

The What Cat; The Three Little Pigs; On Birds; How Jim Went Fishing; The Three Bears; On Flowers; The Straw, The Coal, and the Bean; The Elves and the Shoemaker; On the Bakker; Hansel and Gretel; Why the Sea is Salt; On Animal 等の有益なお伽噺と理科のお話が入つてゐます。





## “CUORE” A BOOK FOR BOYS BY EDMOND DE AMICIS

Adapted for School Use by T. YAMAZAKI

中學三、四年程度（文部省検定済）

151 頁. 昭和 5 年臨時定價 52 錢 送料六錢

本書は伊太利の作者 AMICIS の名著 “CUORE” (=Heart) の英譯であります。學生の日誌に擬した學校生活の記録で少年文學の上乗に屬するもの。



## Fifty Famous Stories By J. Baldwin

中學三年程度（文部省検定済）

178 頁. 昭和 5 年臨時定價 57 錢 送料 6 錢

本教科書は二、三點他からも出版されてゐますが、弊堂發行の本書は挿繪といひ、紙質といひ、印刷といひ、體裁といひ最も完備したものとされてゐます。殊に教科書として一番困るのが、誤植であります。本書には一字、雖も不鮮明又は誤植の無いといふを申上げて憚りませぬ。



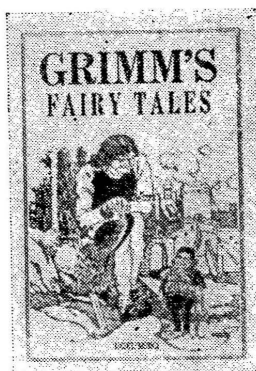
## Twenty More Famous Stories

By James Baldwin

中學四年程度（文部省検定済）

160 頁. 昭和 5 年臨時定價 55 錢 送料 6 錢

Fifty Famous Stories の著者 James Baldwin が少年男女のために更に Thirty More Famous Stories を著した、その著書の中、日本の學生に最も興味のあるやうなものを二十篇撰んだものは本書であります。本書も又教科書として實に氣持のよい美しい本であります。收むるものは Columbus and the Egg, “Eureka!”, Galileo and the Lamps, Sir Isaac Newton and the Apple, The First Printer, John Gutenberg and the Voices, James Watt and the Teakettle, Dr. Johnson and His Father, Webster and the Woodchuck, “As Rich as Cræsus” The Gordian Knot, King Richard and Blondel, The Fall of Troy, Penelope’s Web, How Romo was Founded, “Delenda est Carthago!” Hannibal, the Hero of Carthage, Crossing the Rubicon, The White-Headed Zal, Peter Klaus the Goatherd 等である。

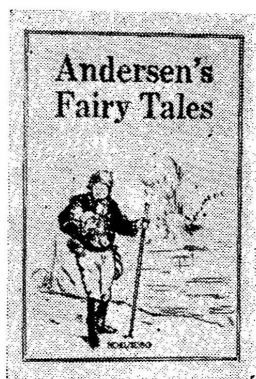


# GRIMM'S FAIRY TALES

中學四年程度（文部省検定済）

112 頁. 昭和 5 臨時定價 41 錢 送料 4 錢

童話界の大關グリムのお伽噺の中から最も有名なものの十二篇を選んであります。The Sleeping Beauty; One-Eye, Two-Eyes; and Three-Eyes; Hansel and Gretel; Cinderella; The Three Feathers; The Vallant Little Tailor; The Golden Goose; The Musicians of Bremen; Thumbling; The Blue Light; Hans in Luck; The Cleaver Gretel.



## Andersen's Fairy Tales

中學四、五年程度（文部省検定済）

105 頁. 昭和 5. 臨時定價 39 錢 送料 4 錢

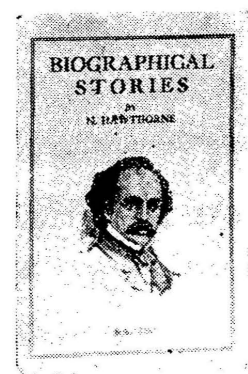
The Daisy, The Ugly Ducking, Little Ida's Flowers, The Tinder Box, The Fir-Tree, The Constant Tin Soldier, The Nightingale, Five Out of One Pod.

SANDER'S

## Union Fourth Reader (SELECTED)

中學上級用（文部省検定済）

132 頁. 昭和 5. 臨時定價 46 錢 送料 4 錢



## Biographical Stories

BY

Nathaniel Hawthorne

With Exercises by T. YAMAZAKI

中學四年程度（文部省検定済）

138 頁. 昭和 5. 臨時定價 49 錢 送料 6 錢



## 謹 告



以上は中等學校程度のものですが更に各書について詳しい内容と實物外形を示した目録が御座いますから學校名御明記の上御請求次第御送り致します。但し個人には送りませぬ。

中等學校から次の高等程度のものを御請求になりましても献本致さぬ事になつてゐます。但し補習科用のものは當方で見計ひ御高覽に供します。

一度献本しました書物は再び献本致しませんからどうぞ學校にお備へおき下さいますやう切に御願申し上げます。





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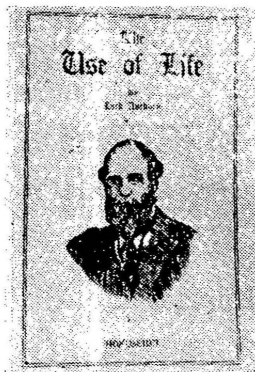
**are among the infallible merits, worthy of an estab-  
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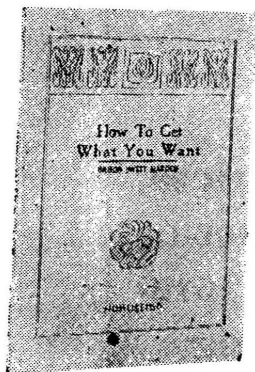


## THE USE OF LIFE

By Lord Avebury

126 頁 定價 50 錢 送料 4 錢

英國の一大名士 Avebury 卿が、或は學者として、或は實務家として、處世の道を諄々説いたもので、その思想の穩健、行文の流暢なるは言はずもあれ、引證また頗る該博、青年學生の教科書として無二の良書である。



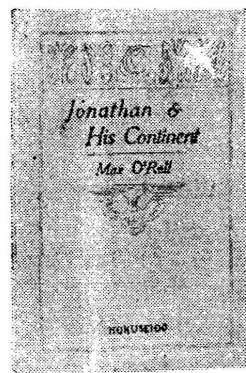
## How To Get What You Want

By Orison Swett Marden

(補習科程度)

164 頁 定價 60 錢 送料 4 錢

精神一到すれば吾人の希望する所のもの、富の増殖も、健康の増進も、智能の啓發も、徳器の成就も竟には能く人神合一の域にまでも達せしむること敢て至難の業に非ずと讀者をして卷を措く能はざらしむるもの。



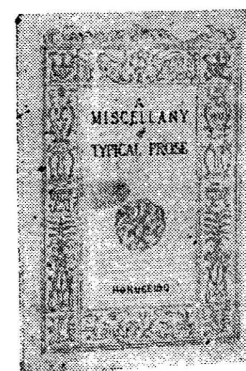
## Jonathan and His Continent

By Max O'Rell

(高校一年程度)

162 頁 定價 60 錢 送料 6 錢

Max O'Rell は雅號で、本名は Paul Bouet と謂ひ、其の筆輕妙にして諷刺に富んだものである。

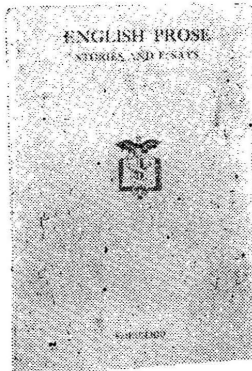


## A Miscellany of Typical Prose

(高校一年程度)

128 頁 定價 50 錢 送料 4 錢

Thoreau, Chesterton, Daudet, Helps, Galsworthy, Conrad, Belloc, Tolstoy, Bennett, Arnold, Gissing, Hamerton, H. G. Wells, Brett Hatte 等の代表作を集めてある。

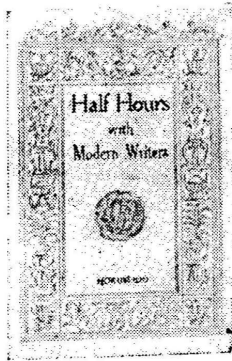


# ENGLISH PROSE STORIES AND ESSAYS

(高校一年程度)

168 頁 定價 80 錢 送料 6 錢  
布 製

Anonymous. — Lord Avebury. — N. Hawthorne. — C. C. Everett. — Conan Doyle. — P. G. Hamerton. — W. Irving. — O. S. Marden. — Charles Lamb. — J. K. Jerome. — Allan Poe. — Theodore Roosevelt 等の傑作を集め、論文と隨筆とを交代に取入れた理想的な教科書であります。



## HALF HOURS with MODERN WRITERS

(高校一年程度)

157 頁 定價 60 錢 送料 4 錢

Samuel Smiles — Max O'Rell — Lord Avebury — Jerome K. Jerome — O. S. Marden — Walter Emmanuel — J. S. Blackie — E. Souvestre — Mary Russell Mitford — Mark Twain — George Gissing — Oscar Wilde — Douglas Jerrold 等の代表作を蒐集したものであります。

### Oscar Wilde の傑作二書

ワイルドは英國貴族出の文學者であつて、彼の作品中特に知られてゐるものを小冊子として編纂したものである。短時間で読み切るものとして最適の教科書であります。

#### The Happy Prince and Other Tales

(高校一年程度)

85 頁 定價 50 錢 送料 4 錢

The Happy Prince, The Selfish Giant, The Nightingale and the Rose, The Young King, The Star-Child.



#### The Model Millionaire and Other Stories

(高校一年程度)

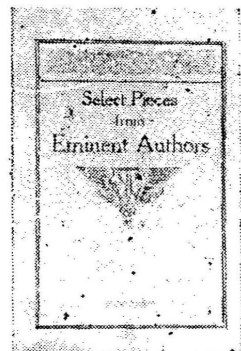
72 頁 定價 40 錢 送料 4 錢

The Model Millionaire, The Sphinx without a Secret, The Canterville Ghost.

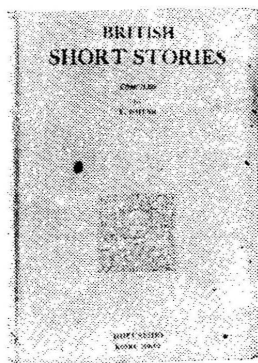
## Select Pieces from Eminent Authors

(高校一年程度)

122 頁 定價 60 錢 送料 6 錢



Pathological, Kusa-Hibari (*Lafcadio Hearn*). The Last Class (*Alphonse Daudet*). Different Kinds of Heroes (*C. C. Everett*). Lucy, By the Sea, The Reaper (*William Wordsworth*). The Nightingale (*Hans C. Andersen*). Devid Swan, The Vision of the Fountain (*Nathaniel Hawthorne*). The Little Brother-in-Charge (*Florence Montgomery*). The Desert (*Alexander W. Kinglake*). Break, Break, Break; Tears, Idle Tears; Crossing The Bar (*Alfred Tennyson*). Sunday (*George Gissing*). A Night among the Pines (*R. L. Stevenson*).



## BRITISH SHORT STORIES

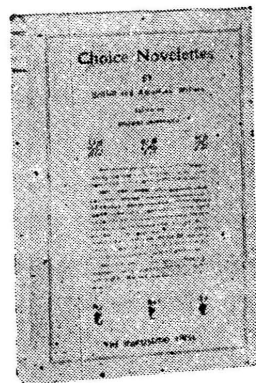
Edited by Niitsu

(高校一、二年程度)

上製 219 頁 定價 1.20 錢 送料 8 錢

本書は英國近代文豪の代表作を撰出し、各篇の卷頭にはそれぞれ作者の肖像とその傳記を添へたもの。

To Please His Wife (*Thomas Hardy*). Markheim (*R. L. Stevenson*). A Daughter of the Lodge (*George Gissing*). Without Benefit of Clergy (*Rudyard Kipling*). Il Conde (*Joseph Conrad*). The Lord of the Dynamos (*H. G. Wells*). A Miller of Dee, Once More (*John Galsworthy*). The Letter and the Lie, The Tight Hand (*Arnold Bennett*).



## CHOICE NOVELETTES

Edited by S. Umemoto

(高校一、二年程度)

上製 194 頁 定價 1 圓 送料 8 錢

The Broken Boot (*John Galsworthy*). Bewitched (*Edith Wharton*). Statement of Gabriel Foot, Highwayman (*A. Quiller Couch*). Bread (*Joseph Hergeheimer*). The Garden Party (*Katherine Mansfield*). The Return (*Sherwood Anderson*). The Enemy in Ambush (*Hugh Walpole*).



短時日の間に一寸した纏つたものを読みたいとか、又一冊に纏めてある頁の多いものよりか、時々變化したものを読みたいとかいふ希望者のために編纂したものであつて定價も一冊拾錢乃至參拾錢の綺麗な氣持よい **cheap edition** である。汽車や電車の中で讀むにも便利である。



# Hokuseido's Cheap Edition

(送料各二銭)

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| <b>Talk and Talkers</b> By R. L. Stevenson                                  | 45 pp. 25 銭 |
| <b>Alicia's Diary</b> By Thomas Hardy                                       | 56 pp. 30 銭 |
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By Charles Lamb

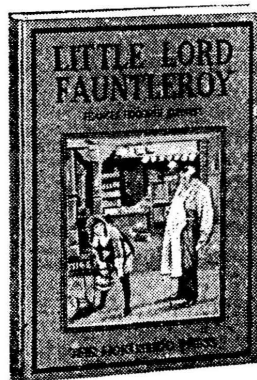
Dream-Children, A Reverie, The Praise of Chimney-sweepers, A Dissertation upon Roast Pig, The Superannuated Man, Old China.

**ESSAYS OF  
HENRY D. THOREAU**

*Selections from Walden*

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Reading, Sounds, Solitude, Visitors, Higher Laws.



**Little Lord Fauntleroy**

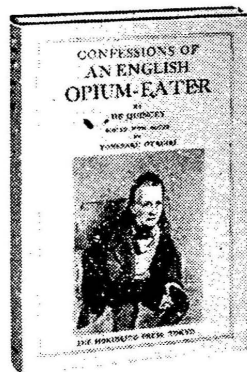
By Frances Hodgson Burnett

四六判上製美本 定價 1 圓 送料 8 錢

小公子が我國に傳へられたのは可也古いことではありますが此愛らしく美しく涙ぐましい物語は今猶ほ盛んに歐米の青年子女の間に愛好されてゐるのであります、その原書はいづれも高價なため教科書として容易に用ゐることが出来なかつたのでありますが、今回弊堂はそれを美しい本として而かも最も安價にして提供したものであります。

# CONFESSIONS OF Opium-Eater

BY  
THOMAS DE QUINCEY  
  
BY  
YONESAKU OTAGIRI



INTRODUCTION ;—

Life, Works, General Characteristics.

AUTHOR'S PREFACE: To the Reader.

PRELIMINARY CONFES- SION.

THE PLEASURES OF OPIUM.

INTRODUCTION TO THE PAINS OF OPIUM.

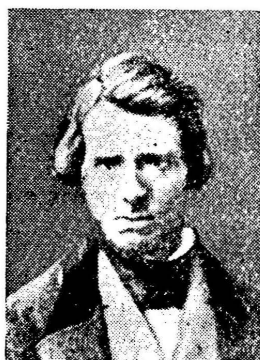
THE PAINS OF OPIUM.

上製 美文 本文  
156 頁 註 50 頁

定價 1 圓 送料 8 錢

本書に取つた原文は一八二一年初めて「倫敦雜誌」に掲載せられ讀書界を驚倒させた英文學中稀に見る名文として今日批評家の間に激賞せられてゐる所謂 Original issue そのまゝのものであります。

卷末の Notes は一字一句に刻明に付けた綿密周到な全く良心的のもので、英米出版の同一註釋書と比較して毫も遜色がない。De Quincey 研究の好資料としてまた高等程度の英文教科書として上乘のものであります。



# Unto this Last

by John Ruskin

*Edited with Notes by*

Yonesaku Otagiri

四六判  
上製美文

定價 1 圓 送料 8 錢

ラスキンが自ら序文に「恐らくは私が今後書くものゝ中で最良のものとなるであらう」と言つてゐるやうに推敲彫琢を凝らした警世の金文字！第一篇は「榮譽の基礎」、第二篇は「富の鑛脈」、第三篇は「地上の審判者」、第四篇は「價值に従ひて」。皮相な文明を痛撃し正直な人間の靈性を高唱せる著者一流の信念と性格とが各篇に生き生きと躍り出してゐる。

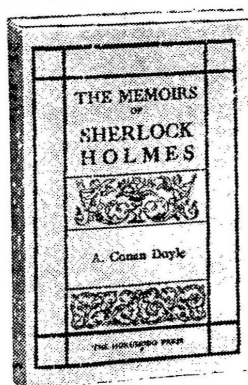
卷末には懇切な英文の註釋が付けてある。難澁な字句には語源學上から特に絶妙な箇所には修辭學上若くは文法上から見た委しい説明が加へてある又引用語句には一々その出典が示してある。由來註釋書に乏しい本書にかくまで精密な註釋を付した編者の苦心は直ちに讀者に認識せられるにちがひない。



# LIFE AND HUMANITY

四六判美本 132 頁 定價 60 錢 送料 6 錢

Washington Irving, John Burroughs, N. Hawthorne, Thomas Moor, Hugh Miller, Anatole France, Lafcadio Hearn, P. B. Shelley, John Keats, G. Gissing, John Galsworthy, Walter de la Mare, Edgar Allan Poe.

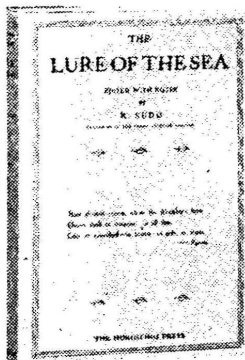


## *The Memoirs of* **Sherlock Holmes**

By **CONAN DOYLE**

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Silver Blaze.—The Crooked Man.—The Naval Treaty.—The Final Problem.

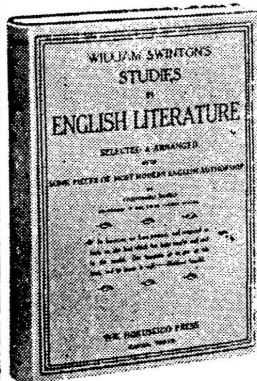


## **The Lure of the Sea**

Edited by **K. Sudo**

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**John Masefield**:—Port of Many Ships, Sea Superstition, A Sailor's Yarn, From the Spanish, A Valediction, The Golden City of St. Mary, Trade Winds, Sea-fever, A Wanderer's Song, The Tarry Buccaneer, Lyrics from 'The Buccaneer.' **Joseph Conrad**:—Youth. **Clark Russell**:—The Mystery of the Ocean Star, Calms and Seas. **Samuel Coleridge**:—The Rime of the Ancient Mariner.

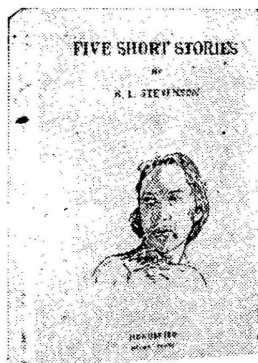


## **Swinton's Studies in** **English Literature**

With Appendix

Edited by **T. MINEO**

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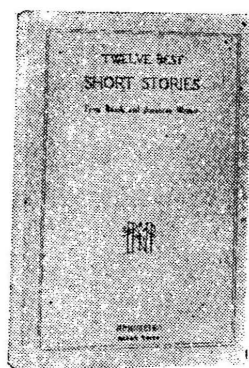
## FIVE SHORT STORIES

By R. L. STEVENSON

191 頁 上製 定價 1 圓 送料 6 錢

(高校一、二年程度)

Will O'The Mill. — The Bottle Imp. — The Isle of Voices. — The Walf Woman. — Providence and the Guitar.



## Twelve Best Short Stories

From British and American Writers

SELECTED BY K. KUMANO

上製 200 頁 定價 1 圓 送料 8 錢

本書に収めた十二の名篇は米國英語教師會に於て米國各地の中學校、高等專門學校で必修の教材として選定されたもの及び紐育圖書館が一般の人々に興味と實益のための讀物として選びしものとを參照して編纂したものである。

Lafcadio Hearn. — Stockton. — Kipling. — Irving. — Galsworthy. — Hawthorne. — Mark Twain. — Gissing. — Jacobs. — Pain. — O. Henry. — Boyd.

## A CHRISTMAS CAROL

By Charles Dickens

Edited, with Notes by S. UCHIDA

上製 158 頁 定價 1 圓 送料 6 錢



## The Cricket on the Hearth

By C. Dickens

Edited, with Notes by S. UCHIDA

上製 157 頁 定價 1 圓 送料 6 錢

## Glimpses of Modern English Critics

62 頁 定價 50 錢 送料 4 錢

Matthew Arnold, Walter Pater, Oscar Wilde, Arthur Symons 等の評論を集めた英文學研究者必讀の良書である。



## How to Live on 24 Hours a Day

By Arnold Bennett

Edited, with Preface by K. HANAZONO

上製 定價 80 錢 送料 6 錢

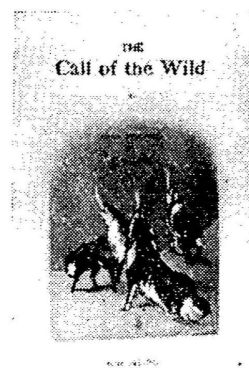
Bennet は現英國文壇に於ける才人であつて、本書は歐米の讀物界に於て非常な好評を博しつつあるものである。

## THE CALL OF THE WILD by Jack London

Edited, with Notes by Y. TOMITA

上製 140 頁 定價 1 圓 送料 6 錢

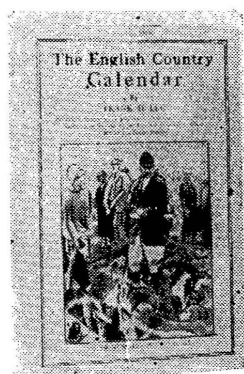
英語青年評：——堺枯川氏の譯書『野性の呼聲』以來あまりに有名である。今度富田氏の努力で、米語等に對する詳註を加へ、更に寫真口繪、地圖等を附してある。巻頭の Preface も London の appreciation に好參考となる。



## The English Country Calendar

By Frank H. Lee, B. A. OXFORD

PROFESSOR OF ENGLISH AT THE TOKYO UNIVERSITY  
OF COMMERCE, AND THE PEERS' SCHOOL.



上製 222 頁 定價 1.30 錢 送料 8 錢

英國の田舎の風物、景物、年中行事を十二ヶ月に於けて説いたもので、著者 Lee は商大、帝大、學習院に教授せられる人だけに我國人の嗜好をも目安におくことを忘れなかつたさ見え、すらすら面白く讀んでゆかれる。例へば June のところにある結婚風俗の件りなど、Kron などの無味乾燥さと違つて、半顔に笑を湛へつつ語つてゐるやうな氣輕さがある。それに文藻にも豊んだ著者とて、所々に詩の引用や、諺の説明やがある。Reader を教へるもの、英國の人情風俗を知らんとするものには是非一讀を薦めたい綺麗な本である。

## (English Country Calendar 内容)

### PREFACE

“A land of just and old renown,  
Where Freedom broadens down  
From precedent to precedent.”  
(Tennyson).

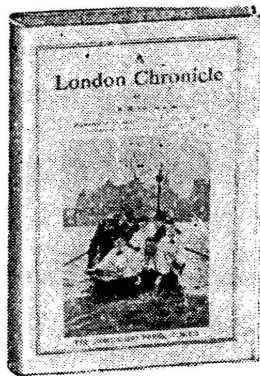
### WEATHER AND CLIMATE

*The Englishman's love of grumbling—Climate of England changeable but equable—An ideal summer day—The Gulf Stream—Temperature—The seasons and months—May-day in mediaeval England—Spring flowers—Cornfields, meadows, hedgerows—Hares, foxes, pheasants.*

Englishmen are very fond of grumbling. Someone once said that to grumble was an Englishman's privilege, just as some one else said that an Englishman's home was his castle. Perhaps there is a little truth in both these sayings.

Certainly, if an Englishman wishes to find something to grumble and complain about, the climate and the weather give him plenty of opportunity to exercise his so-called privilege.

Owing to her position on the extreme west of the vast continents of Europe and Asia, with no land between her and the North



# A London Chronicle

*with Notes and Illustrations*

By **Frank H. Lee, B. A. OXFORD**

上製 350 頁 定價一圓七十錢 送料十錢

## **Reviewed by the Japan Advertiser:—**

Having taken his students through an English year in a textbook published about a year ago, Mr. Lee now gives them a year in London. It is easy to see that the subject is again a congenial one. Even to write about London fills him, he says, with a sense of despair, so vast is the subject, so rich in memories, but beginning manfully at Tilbury Docks he gives his readers a thoroughly interesting review of the great city. The book is divided by the months of the year, and though the method is less obviously right than when applied to English country life, Professor Lee ingeniously finds reasons for being in London and enjoying it during all the months. January, as he says, is not London's best month, but then it is the only month in which one can go to the pantomime. With such a genial guide, no wonder that his students call for more.

英語青年批評：—著者は曩に同じ北星堂から “The English Country Calendar” を出して田園景物の叙述に特異の才を以つたことを示したり—教授で、此の姉妹篇には筆を革めて大倫敦の行進曲を綴つてゐる。Preface は London の歴史と沿革である、英人の倫敦愛から書いて來て、ローマ時代、サクソン時代と次第に移つて現代に至る間に、種々の作家の倫敦觀がちょくちょく引いてある。面白いがまだ少し四角張つてゐると思つたら、その後が Chronicle の實體で、一年十二ヶ月に分けて倫敦の繁昌記となつてゐる。“The foreigner who visits London for the first time can scarcely fail to have a feeling of bitter disappointment when he arrives in the great metropolis about which, before setting out on his journey thither, he has probably read and heard so much.”—といふ書き出しの一月は、先づ我等を失望させておいて、Nore から Thames に船を入れるところから話を始める。兩岸には汚い沼池の岸と、引きあげられた小舟、むさ苦しい家並とが續く。Tilbury で汽車に乗ればまた二階建の勞働者の家ばかり。...しかし、かうして諸君がノスタルジアに襲はれたらエンバנקメントに來て見たまへ、と話は何時か知らぬ間に London の劇場や子供の見世物巡りとなる。そして子供の生活のことになり、動物園、Woolworth の bazaar や Kerbseller の話に移る。この間二十六頁で息もつかせずに讀ませる面白さである。二月は時季柄 Parliament のはなし、この終りに House の建坪幾何など、少し數字が出るが、そこは敬遠しても、あとは開院式から議事進行、傍聴席占領競争などの様子が手に取るやう。それから London の江戸ッ子 cockney の話し、The Temple の來歴、等々、それで五十三頁、三月は謎の Wind in March. で街掃除から話し出し、埃から The Whitechapel Road, The East End, それから—が、この位で略すとして、十二ヶ月 339 頁は少しも退屈しない。案内記の機械的に墮せず、見聞談の冗長に流れずに、兎も角、紹介子の讀んだこの種の本の中では珍らしい好著のやうに思ふ。巻末の註釋十二頁も、一寸辭典にないやうなことだけが説明してあつて便利。同學の人達の一讀をお薦めしたい所以である。



## May

“To me at my fifth-floor window  
The chimney-pots in rows  
Are sets of pipes pandean  
For every wind that blows;

“And the smoke that whirls and eddies  
In a thousand times and keys  
Is really a visible music  
Set to my reveries.

(W. E. Henley—*Echoes*).

*The London Season—Social duties of Their Majesties  
—Levéés and Drawing-rooms—Presentations at  
Court—The business of the Season—Society—The  
Derby—The Coster—The Three Card Trick—  
London Parks—Park orators—Hyde Park—St.  
James’ Park—Bird Cage Walk—The Green Park  
—Kensington Gardens—Battersea Park—Regent’s  
Park—Greenwich Park—Anne Boleyn—Queen  
Elizabeth—The Royal Naval College—Admiral  
Togo.*

May marks the beginning of the so-called London Season which goes on until the end of July. If you were to enquire in what respect the period covered by the season differs from any other period of the year, you would

discover that the season is merely an insignificant ripple on the surface of the sea of London life, and that it only affects a very limited number of people and only a comparatively small portion of London itself.

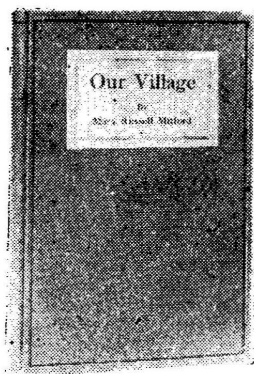
To be exact, it is as well to describe the season as the period when the King and Queen are in residence at Buckingham Palace, and when they devote a considerable amount of time and trouble to the performance of social duties and to the holding of a number of social functions.

It has always been traditional with the Kings and Queens of England, and indeed with the members of the Royal family, to share as far as possible the life of the English people, to mix with them, naturally within certain limits, and to take a personal interest in their sports and pleasures. This is, however, only one side of their manifold activities, and not the most important. They make it part of their duty to be present at the opening of all sorts of institutions connected with the general welfare of the people, to attend exhibitions whose object is the furtherance of trade and commerce, to lend patronage to all

sorts of charitable schemes and philanthropic organizations to assist the poor and needy, and, in short, to do everything within their power to promote the general happiness and prosperity of the country at large.

Now one of the multifarious social duties of the Sovereign, and probably one of the most arduous and uninteresting to him, is the holding of levées and drawing-rooms.

In the United States of America every American citizen has the right to be presented to and to shake hands with the President, this being apparently one of the visible expressions of the democratic spirit of the Constitution, under which every man and every woman is supposed to enjoy equal rights and equal opportunities. In England, likewise, every subject of the King has, theoretically, the right to be presented to his Sovereign, with, however, certain restrictions which limit the number of those presented to a comparatively few. Firstly, the person to be presented must be introduced by a person who has been previously presented; secondly it is necessary for civilians to wear Court-dress and for ladies to wear a dress of a



# Our Village *(Illustrated)*

By Mary Russell Mitford

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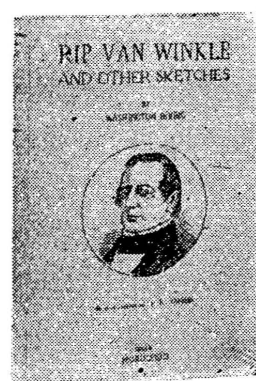
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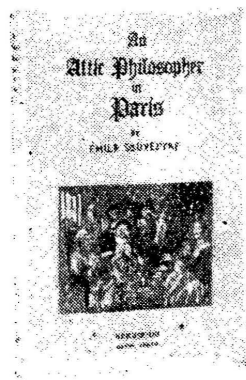
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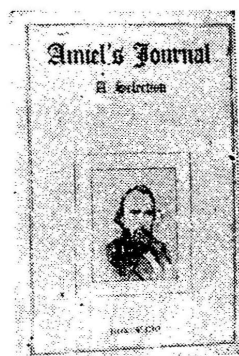
Émile Souvestre

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美しい挿繪が入つてゐて、卷末には詳註が添へてある



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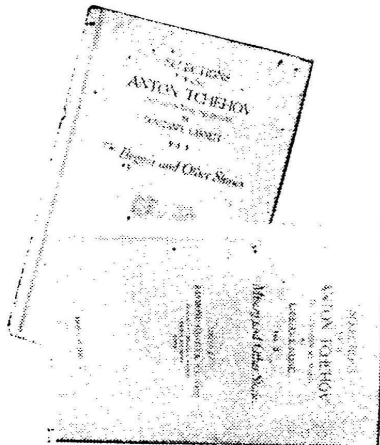
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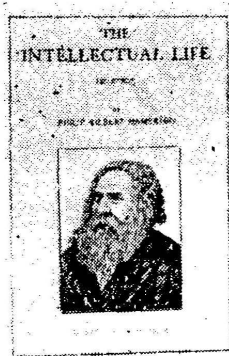
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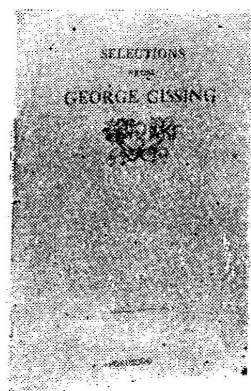
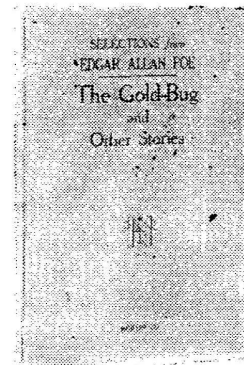
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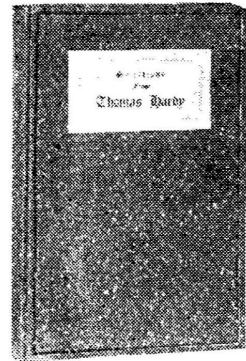
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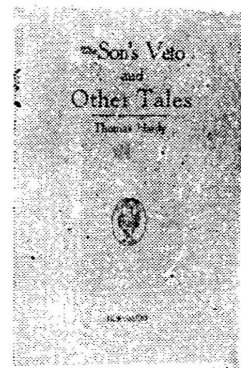


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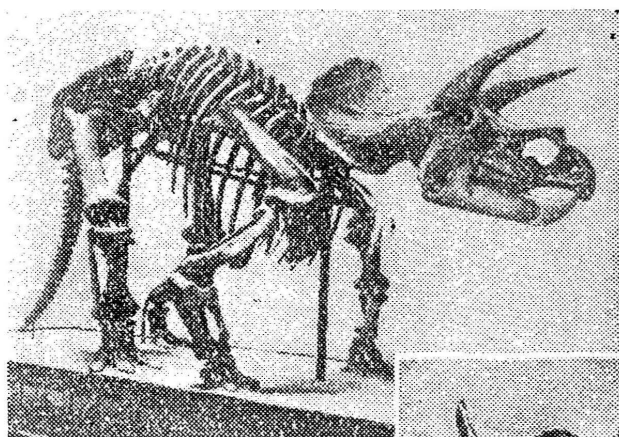
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本書は著者 H. G. Wells 氏が特に北星堂より發行を許されたもの  
で、日本に於ては他の出版を許さないものである。

huge reptiles returning to a whale-like life in the sea. *Pliosaurus*, one of the largest Plesiosaurs, measured thirty feet from snout to tail tip—of which half was neck. The *Mosasaurs* were a third group



of great porpoise-  
like marine lizards.  
But the largest and  
most diversified

5

**Triceratops in its  
Native Wilds**

10

group of these  
Mesozoic reptiles  
was a varied group  
known as the *Dino-  
saurs*, many of  
which attained  
quite enormous  
proportions. In  
bigness these  
greater Dinosaurs  
have never been ex-



15

The reconstructed skeleton of a great  
herbivorous horned Dinosaur, *Tricera-  
tops prorsus*, at the Natural History  
Museum, London, and the reptile as  
it was in its natural state. It was a  
reptilian parallel of the hippopotamus,  
but with three rhinoceros-like horns.

20

ceeded, although the sea can still show in the whales  
creatures as great. Some of these, and the largest  
among them, were herbivorous animals; they browsed  
on the rushy vegetation and among the ferns and

25

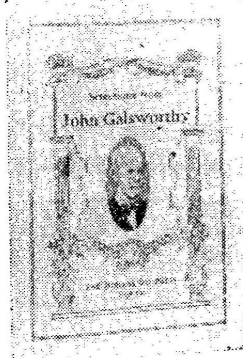


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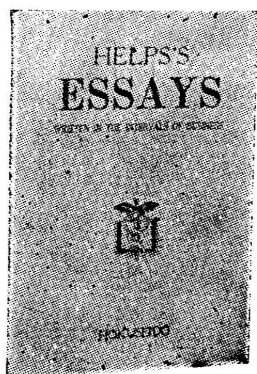
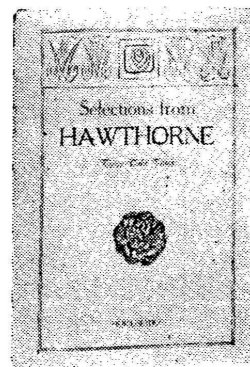
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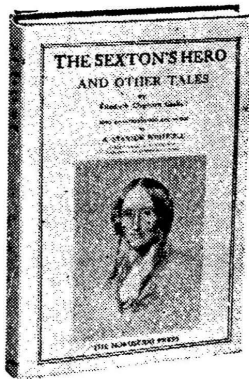
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*With an Introduction and Notes by*

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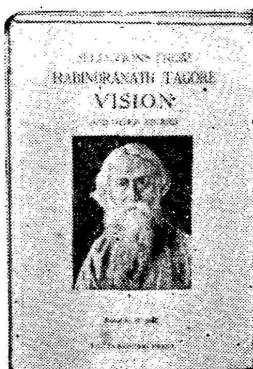
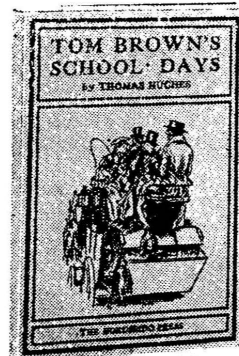
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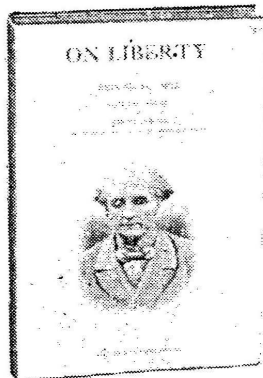
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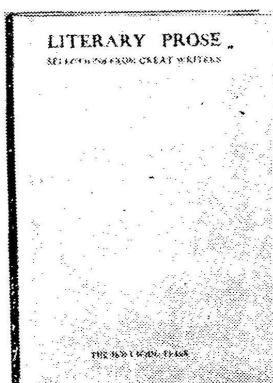


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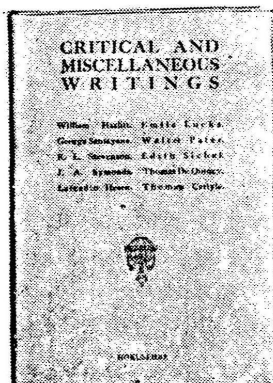


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本書は高級の論文を集めたものであります

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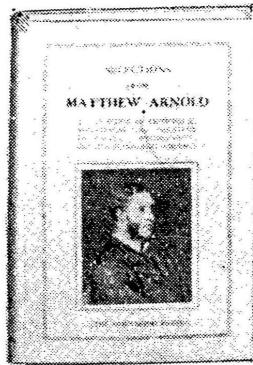
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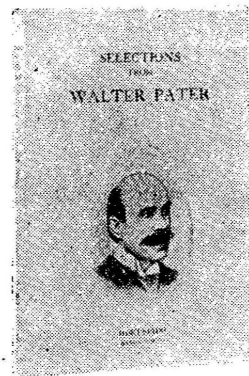
スコットの大作から總て八章二百頁を抜き、間に所々省略せられた廿九章は十行内外の英文に書き縮めて筋だけを通るやうにしてある。卷末には詳細親切なる註を添へてある。又綺麗な挿繪も數枚入れてある。



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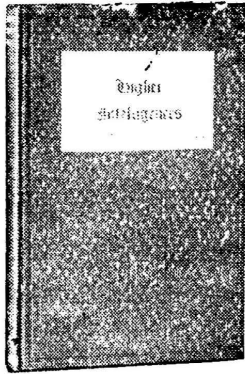
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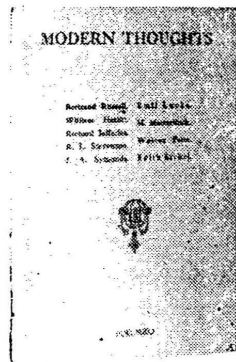


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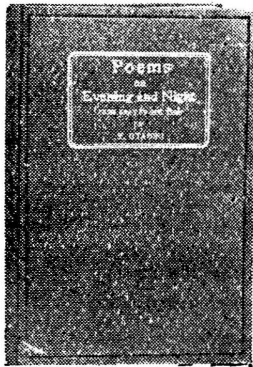
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英語青年批評——英詩六十篇に詩學用語を交互に排列して technics と詩の實體とを並行して教へてゆかうといふ仕組み technics には一々 Greek の origin から説き起してあり、同書中の實例に refer してある。詩中の難語には要を得た notes がある。要するに、如何にも石黒氏の著らしい親切な適切な本である。詩學用語を主とした英詩の教科書としては(参考書としても)本書一冊あれば専門家でない限り先づ十分であらう。



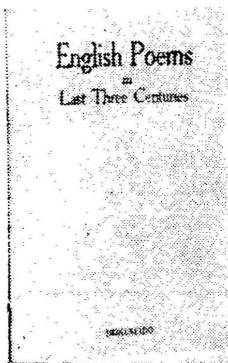


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黄昏には人の心は總て嚴肅になる、眞面目になる、深刻になる。人一倍に敏感な詩人が、此時の感激に歌い出でたる自然の魂の聲十五、或者は之れに無常を觀じ、或者は之に潑刺たる創造の色を見る、或者は古傳説に乙女の純なる念願を偲び、或者は友の情けに去にし日の面影を追ふ。病苦に負けじ魂の勇壯を歌つてゐるものもあれば、夜半の暴風雨に大自然の威力を讃嘆してゐるものもある。さりざりにその生活境遇思索に應じて特殊の趣を示しつつ、相集成して一卷となり、グレー以下現代まで英國詩人の思想感情を鳥瞰的に表してゐる。一詩人毎に一詩を取り、小影、評傳、詩、韻律の四項に分けて其順序に列べてある。詩の本文には、難澁の字句に星點を施し、卷末に註釋のあることを示す。各詩の韻律は、編者の最も骨折つた部分で、韻脚の分切、長短抑揚は從來用ゐられて居る制規の記號に依つて表し、變格其他特に注意すべき點は、其都度一々術語を以て小註を施し、術語は卷末に於て詳しく説明せられてゐる。卷末の註解は詩中の字句の註釋と韻律法の術語の説明と混交して A B C 順に排列してあるから字句の註釋と韻律法とを一緒にした小字典のやうなものである。



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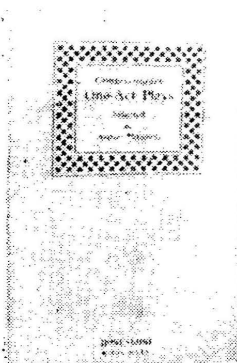
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ASATARO MIYAMORI

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本書は各章の巻頭に各其筋を述べ、次に本文を収めてある又各章毎にそれぞれ舞臺場面の寫眞を入れてある。一冊にしてよくこれだけのものを収めたものは外國にも珍らしい。沙翁研究者、英文學研究者の眞に机上の友とすべき良書である。

A SKETCH OF WILLIAM SHAKESPEARE (*by Sir Sidney Lee*).—Julius Cæsar.—As You Like It.—Romeo and Juliet.—Twelfth Night; or, What You Will.—King Lear.—King Henry IV.—The Merchant of Venice.—The Tempest.—Othello, the Moor of Venice.—King Richard III.—Macbeth.—A Midsummer—Night's Dream.—Hamlet, Prince of Denmark.



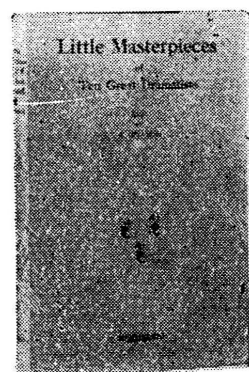
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英學者にして劇評家たる宮森先生が英米の一幕物中、我學生に最も興味あるものを撰び編纂されたものであつて作者はいづれも歐米一流の大家である。

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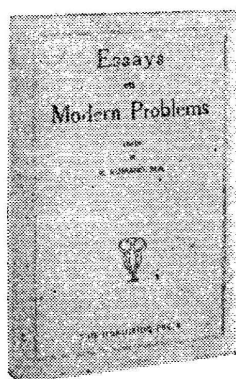
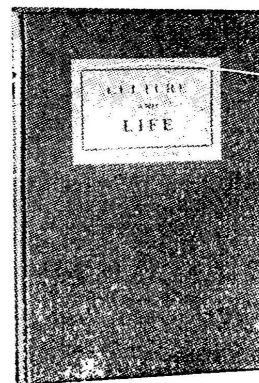
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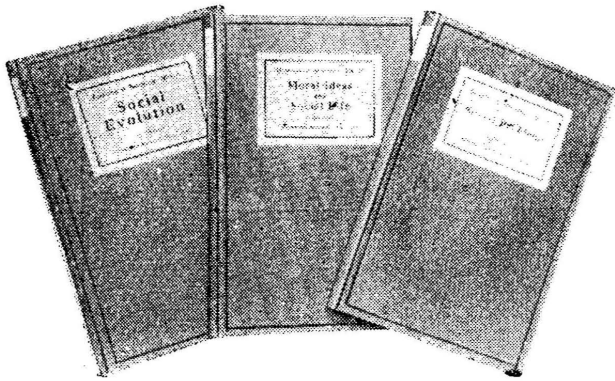
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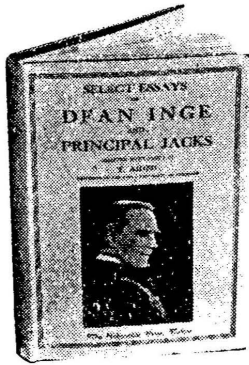
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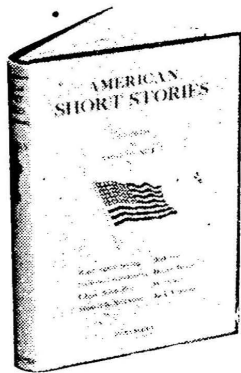
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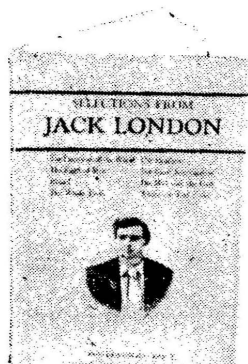
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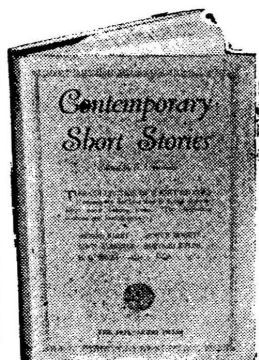
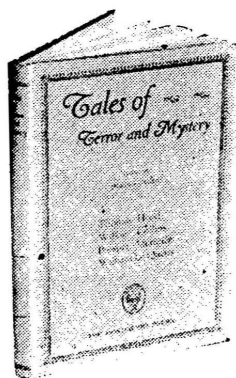
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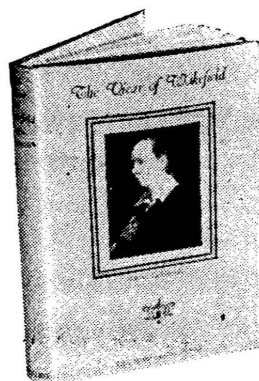
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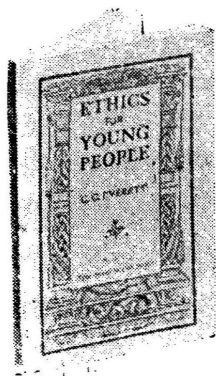
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本書收むる所 飛行家 Lindburgh. 學者にして政治家の John S. Mill. 南北探險の諸勇者 Scott, Amundsen, Peary. 自働車王 Henry Ford. 女流社會事家 Addams 女史. 並に筆の故駐英米國大使 Page. 及び電氣王 Edison の七章であつて、就中ページの手紙は近來稀に見る雄筆と稱せられ、またミルの早教育の章は古來何人も悉知の名篇。南北極探險の記事及びリンドバークの大西洋横斷の記事は興味津々として湧くが如く、フォードの特異なる商業政策は吾人の一考を強ふる所のものであります。

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By K. HORIE

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本書は語學の研究と共に運動方面の興味を讀者に與へるために編んだものであつて、オリンピック・ゲームを始め、ラコストの筆に成れるデヴィスカップ戦、アンネット・ケラマン嬢英佛海峡横斷の記事等々、最も健全にして興味を兼ねたる無二の讀物であります。

作者は何れも第一流であつて Bancroft & Pulvermacher, D. M. Bullock, D. Stewart, C. Buchan, C. M. Daniels, A. Kellermann, Lowe & Porritt, G. H. Ruth, Clark and Dawson, W. T. Tilden, J. R. Lacoste, Sir H. Lunn. 等。

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By Yoshisuke Tomita

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本書は著者獨創のものであつて總合的に英作文を試みさせるやうに編纂されたものであります。

# An Introduction to English Poetry

SELECTED BY S. H. BATTY-SMITH

上製美本 定價 1 圓 送料 8 錢 (二月末出來)

It must be admitted that the publication of yet another anthology of English verse needs justifying. The justification of the present book is that I have not found a selection exactly suited to the Third Year students of a Japanese High School. Of the existing anthologies one is too expensive, another is too long, a third is out of date, a fourth in its fastidious avoidance of the hackneyed omits the justly famed, a fifth deals only (though admirably) with the nineteenth and twentieth centuries, a sixth seems to have been chosen by inadequate method of picking poems out of a hat, a seventh is really a work on prosody and is too advanced, and eighth is limited to the Romantics, a ninth gives patriotic but undue prominence to such conscientious promoters of "uplift" as Cornelia Peabody Wilkes, the Sappho of South Dakota, and her like. I found that I had to make my own.

The Third Year student of a Japanese High School is curious about English poetry; he wants to be introduced to it and he is capable of understanding it, but he has not time to spend in the byways, lovely though they be, and he can not yet cope with obscurities. I have taken fifty poets and tried to show him what manner of work was done by each at his or her best and most typical. The task is difficult. For Milton must be shown being majestic but not Biblical, Blake being religious but not mystical, Burns being neither stilted nor unintelligibly Scots, Wordsworth being simple but not prosaic, Scott romantic but free from fustian, Byron being Byronic but not ridiculous. One must try to show why Tennyson meant what he did to his age and to exhibit his perfect diction but not his weakness, Browning must be rugged but not crabbed, Swinburne must mean something and not merely drug us with melody, Kipling must be patriotic and virile but not blatant. The book must be short enough to be read in three terms and cheap enough for the poorest student, yet it must cover the ground. Moreover the Japanese do not like long poems.

I admit that some of the poems chosen are hackneyed; I admit that I have taken liberties with spelling and punctuation in the interests of intelligibility; I admit that I have cut passages out of their contexts. But if these sins shall help to bring home to Japanese students the loveliness of English poetry, then I claim to be justified. For if my readers find something to their liking, let them follow these sign-posts and fare better in some fuller anthology or in the volumes of the poets themselves. It is true that some of the poems chosen are over-long and that at least one is obscure, but I found no other means of doing anything like justice to the authors. It is true also that many admirable poems are omitted, but the result is that it is possible for a student to read the whole in the time allotted, and for the book to be published at a low price. Let not the student, however, suppose that there were not great English poets before Marlowe and Shakespeare; there was much fine work written, but the language is over-difficult. Of the Elizabethan and Stuart periods I have given no more than examples. Nor did English poetry die with Rupert Brooke; there are still heirs to the great tradition. Moreover America has two or three living poets of genius, and her nineteenth century ones are not unworthy of attention, even if only Whitman had greatness.

July, 1929.

S. H. B.-S.  
Kochi High School.



# SCIENTIFIC READINGS

## Part I.

### *Biological*

Edited by **KODAMA**

各種圖解入四六判上製定價未定二月末出來

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# The English Mail-Coach and Others

By

De Quincey

*EDITED WITH NOTES By*

**Y. OTAGIRI**

上製美本 約 166 頁 定價 1 圓 (二月末出來)

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Section II—The Vision of Sudden Death.

Section III—Dream-Fugue.

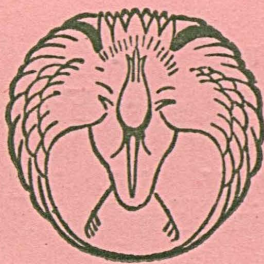
## **On the Knocking at the Gate in Macbeth.**

## **From The Suspiria de Profundis :**

1. Levana and Our Ladies of Sorrow.
2. Savannah-la-Mar.



Hokuseido Publications  
of  
the Works of  
Lafcadio Hearn





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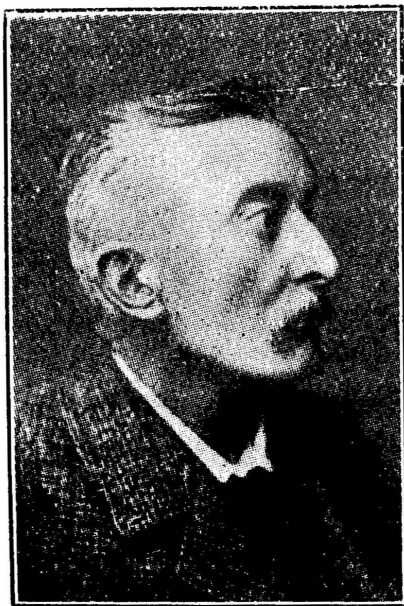
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## Lafcadio Hearn's Life

**L**AFCADIO HEARN was born at Leucadia (Santa Maura), Ionian Islands, June 27, 1850. His father was an Irish surgeon with the rank of major in the English army stationed there at that time, his mother a Greek. A few years after their return to Dublin, Ireland, his parents' union was dissolved by mutual consent and his mother returned to Greece. His vague memories of his mother were always tender and full of yearning affection and they caused him to love everything Oriental in after-life, as, according to him, he happened "to be an Oriental by birth and half by blood."

He was afterwards adopted by his grand-aunt, brought up and educated in Ireland, Wales, and England. While at St. Cuthbert's College, Ushaw, he lost the sight of his left eye while playing; in consequence of which the work thrown upon the other eye by the enormous labours of his later years exceedingly increased its natural short-sightedness. He was educated, for some time, in France, too. His grand-aunt losing her property, he went to America in 1869 to make his own way. He became a journalist in Cincinnati and stayed there for about eight years. Then he went to New Orleans, where he remained ten years as an editorial writer of the Times Democrat. In 1887 he went to Martinique, French West Indies, as a literary contributor for the publishing house of Harper Brothers. He returned to New York, and from there came to Japan in April, 1890, again as a contributor for the same firm,—never again to return.



After his arrival in Japan, he at first confined his attention to Yokohama, to Tokyo and to Kamakura, but as he wanted to see the interior of the country, he got a position as English teacher in the Middle School at Matsue, by the help of Mr. Hattori, Prof. Chamberlain,

and Mr. Mitchell McDonald. It was in December of the year that he married there a Japanese lady, Miss Koizumi. In the fall of 1891, he went to Kumamoto and taught in the then Fifth Higher Middle School until 1894. Then he went to Kobe and was editor of the Kobe Chronicle for some time. In 1895 he became a Japanese citizen and adopted the name of Koizumi Yakumo. In 1896 he was invited by the late Prof. Toyama, the then Dean of the Literary College of the Tokyo Imperial University, to the post of lecturer in English literature at that college, which he continued to hold until 1903. In the spring of 1904, he began to teach at the Waseda University. He died at Nishi-Okubo, Tokyo, September 26, 1904. His long list of works includes the following:—

1. ONE OF CLEOPATRA'S KNIGHTS, AND OTHER FANTASTIC ROMANCES.
2. STRAY LEAVES FROM STRANGE LITERATURE.
3. GOMBO ZHEBES.
4. THE TEMPTATION OF ST. ANTHONY.
5. SOME CHINESE GHOSTS.
6. CHITA: A MEMORY OF LOST ISLAND.
7. KARMA.
8. YOUMA. THE STORY OF A WEST INDIAN SLAVE.
9. TWO YEARS IN THE FRENCH WEST INDIES.
10. THE CRIME OF SYLVESTRE BONNARD.
11. DIARY OF AN IMPRESSIONIST.
12. GLIMPSES OF UNFAMILIAR JAPAN, (2 VOLS.).
13. OUT OF THE EAST.
14. KOKORO.
15. GLEANINGS IN BUDDHA-FIELDS.
16. EXOTICS AND RETROSPECTIVES.
17. IN GHOSTLY JAPAN.
18. SHADOWINGS.
19. A JAPANESE MISCELLANY.
20. JAPANESE FAIRY TALES, (4 VOLS.).
21. KOTTO.
22. KWAIDAN.
23. JAPAN: AN ATTEMPT AT INTERPRETATION.
24. THE ROMANCE OF THE MILKY WAY AND OTHER STUDIES AND STORIES.
25. INTERPRETATIONS OF LITERATURE, (2 VOLS.).
26. APPRECIATION OF POETRY.
27. LIFE AND LITERATURE.

28. FANTASTICS AND OTHER FANCIES.
  29. A HISTORY OF ENGLISH LITERATURE, (2 VOLS.).
  30. ESSAYS ON AMERICAN LITERATURE.
  31. SOME STRANGE ENGLISH LITERARY FIGURES.
  32. LECTURES ON SHAKESPEARE.
  33. LECTURES ON PROSODY.
  34. SOME NEW LETTERS AND WRITINGS.
  35. OCCIDENTAL GLEANINGS.
  36. AN AMERICAN MISCELLANY.
- ETC., ETC.

Though his works include several translations, travels, novels, essays, and sketches, the bulk of the material of them is of Japan. She owes him a great deal, as a great many friends of Japan have been obtained through the pen of this great stylist, whose style was at once simple and ornate, and whose soul was full of warm sympathies and keen insight. On the occasion of the coronation of H.I.M. the Emperor, Koizumi Yakumo was posthumously honoured by the Emperor with the Junior Fourth Order of the Court Rank.



The above is Hearn's coat of arms, symbolizing a *heron*, that he adopted in Japan. It will be remembered that Hearn wanted his name to be pronounced "hěron."

# The "Tokyo Hearn", *A Review*

*By the New York Times*

Dec. 18, 1927.

---

LAFCADIO HEARN'S seven years as Professor of English Literature at the Imperial University of Japan were perhaps the most fortunate of his life, the happiest, if he ever succeeded in being happy. In spite of his inferiority complex, delusion of persecutions, hallucinations and gift for suspicion and self-torment, the secluded artist did fruitful work. Probably at no American or European university would he have stayed so long or had so much his own way. He "did" his fourteen lectures a week and escaped the hundred official dinners and sixty private banquets a year; and the mob of tourists. How he loathed the ceremonial frock coat! On the high crown of our civilization he invoked the Mohammedan curse: "May God put a Hat on you!"—a malediction no longer intelligible in Turkey.

In those years HEARN wrote seven books and lectures which Professor ERSKINE calls "*the lovely and romantic adventure of Western culture in a Japanese classroom.*" The Japanese who are interested in him, understand him now. The piety of his Japanese pupils and friends, fulfilling the request of the late MITCHELL McDONALD, one of the few men with whom he succeeded in getting along to the last, has raised an appropriate monument to him, by the publication of his books in comely form and at low prices. We have just received with some interesting minor or supplementary works, his second series of lectures, on "The History of English Literature," published by THE HOKUSEIDO PRESS, Tokyo. Even before his lectures were printed, HEARN was known through his letters as *a sensitive and acute critic, almost always interesting*, whether his point of view be accepted or not.

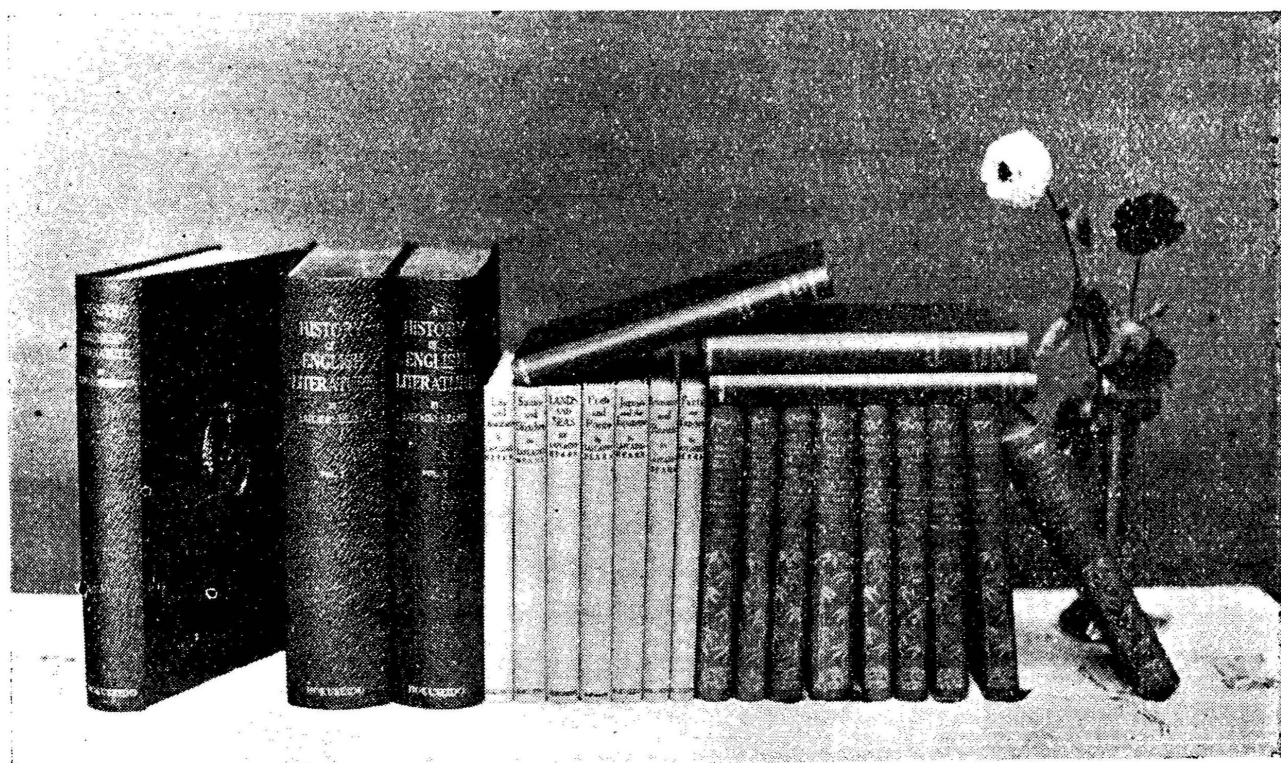
*His sense form, rhythm, tint; his discriminating delight in "the faces, manners, gesticulations," even "the personalities" of words; his clairvoyance in detecting sometimes beneath a splendid or impeccable surface a cruelty, a lack of human tenderness, were but a part of his critical apparatus. It is a small thing, but one loves the mingling of straightforwardness and whimsicality when he confesses to BASIL CHAMBERLAIN his uncertainty—shared by most American statesmen—as to the right use of "shall" and "will" and his association of the former with harshness and penance and*



schoolday memories. We can but take a dip or two into these stately volumes. We fall upon GIBBON, the way to reverence whom, according to WALTER BAGEHOT, is "not to read him at all, but look at him, from outside, in the bookcase, and think how much there is within."

His style is "monotonous." It's a style in which the truth cannot be told. HEARN studied its music, its sonority, its variations of sentence forms. Then he penetratingly observes that GIBBON, writing in a style akin to classic poetry, is bound to be and is "very sparing in his use and choice of words." He is economical, but never dry, never "tiresome." This is but the barest imperfect outline of *an essentially new sketch of an old subject*. SWINBURNE "dates" at present. Some wise young Daniel has sufficiently described an intellectual and moral nonentity by charging him with "reading Swinburne." HEARN'S remarks on the Swinburnian rhythm are none the less welcome to the unfashionable. So with KIPLING, most of whose characteristic work appeared in time for HEARN to read it. To depreciate KIPLING and pilfer his secrets is common enough. HEARN'S *twenty-year-old views are salutary*. In literature, too, one returns to his first loves.

"What the devil is the use of trying to teach English literature to a class totally insensible to European imagination?" asked HEARN irritably at Tokyo. He might have asked the same question, merely dropping "European," at any American college fortunate enough to have him as an instructor. Among all those stones and thorns there is a little good ground that is to bring forth fruit. HEARN'S harvest has been gathered at last.



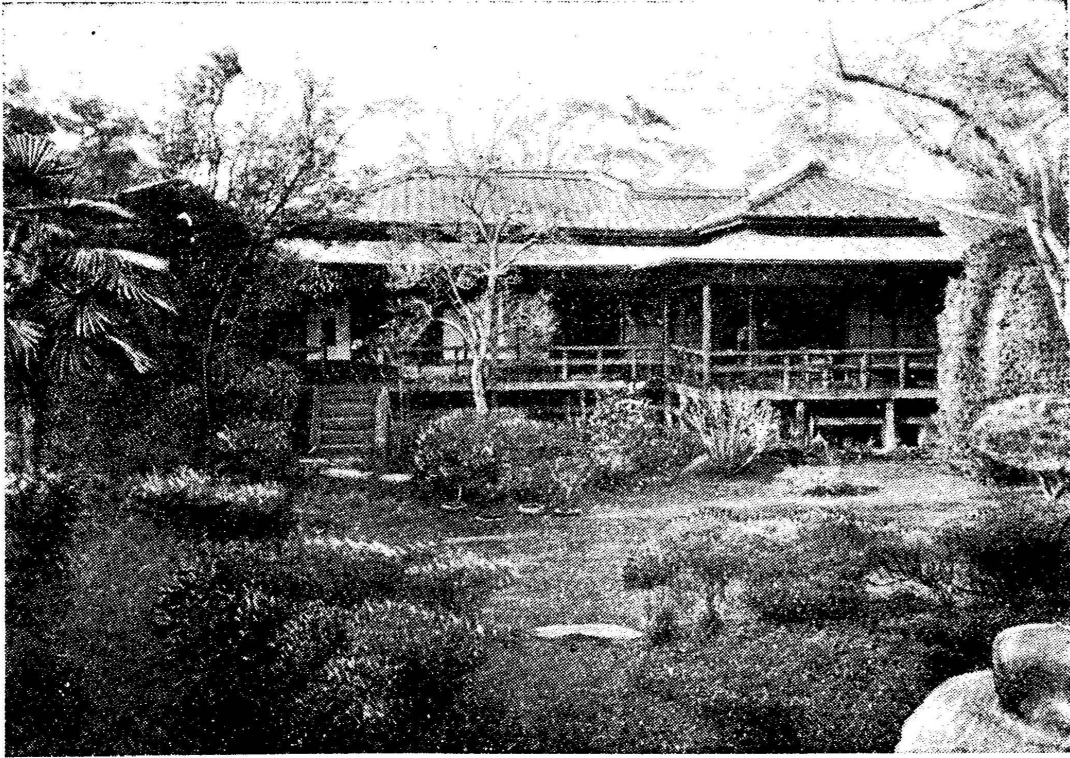
Hearn Books by the Hokuseido Press.

# THE HOME OF LAFCADIO HEARN

By **Barnet Nover**

*From "Buffalo Evening News" June 29th, 1929.*

---



**T**OKYO—September 26 will mark the 25th anniversary of the death at Tokyo of Lafcadio Hearn, that strange figure in the literary history of the 19th century whose life spanned three continents and whose writings on Japan have become classics for their rare beauty, their charm and their superb evocation of the spirit of the land and people, which, after wandering over the face of the earth, he at the last made his own.

For years an admirer of Hearn I did not feel that my stay in Japan would be complete without a visit to the home where he had lived and where at the age of 54, as Koizumi Yakumo, subject of the Mikado and husband of Setsu Koizumi, daughter of a samurai, he passed away.

It was a rainy late May morning that I called on Y. Nakatsuchi, proprietor of the Hokuseido Press, publisher of Hearn's works and a close friend of the Hearn family, and went with him and an interpreter to the narrow street in the Yotsuya district where Hearn had lived and where his widow and daughter, the youngest of their four children, still reside.

Despite the driving rain, the little walled-in courtyard was very charming with its stone lantern, flagstone walk and shrubs, while the brilliant red of the azalea bushes in bloom cut through the mist. A knock on the outer panels and the door slid open. We stepped in. Mrs. Hearn came to greet us. Taking off

our shoes (which are a profanation in a Japanese household), we climbed the polished steps and entered the living room. It was undecorated except for a simple scroll and a kakemono depicting (since it was still spring), a cherry tree in blossom with a charming mountain in the background.

Tea was brought in handleless cups and we sat down on little cushions and sipped it. Outside the windows we could see an exceedingly picturesque garden with a tiny lotus pond, miniature bridges, pine trees and palms, an old well covered with a bamboo mat, cherry trees and shrubs, the whole shutting out the clatter of the city. We arose to get a close view. It was easy to picture Hearn, seated a la Japonaise in kimono, with a little writing table in front of him getting inspiration from the dainty garden.

And the room where he worked has been kept by Mrs. Hearn in very much the state it was when her husband was alive. There in a book-case are some of the books he used, all of those which he wrote, and those posthumous ones compiled from the notes of former students at the Imperial University of Tokyo, a stand with figurines so beloved by Japanese, a scroll of some famous handwriting, pictures of Hearn and of his lifelong friend, Paymaster Mitchell McDonald, U.S.N.

But the most striking thing about the room was on the wall opposite the garden screens. For there half-way between floor and ceiling was a little shrine—a shrine to Hearn himself dedicated by his family, with his pictures within and also a sprig of flowers, a bit of fruit and a lamp which Mrs. Hearn lit as we entered the room and, bowing, placed alongside the picture of her late husband as she also lit some incense sticks.

And we, too, went and bowed to the spirit of the departed. Then tea and cakes were brought by Hearn's daughter, whose profile resembles remarkably that of her father. Mrs. Hearn brought out various mementoes, particularly the collection of bamboo pipes with brass bowls and capable of holding but a pinch of tobacco, which Hearn had used. After then as we sat there and sipped our tea she asked for my card. I handed it to her and walking up to the shrine she bowed and placed it below the lamp.

"That is to recommend you to the spirit of the departed," said the interpreter. And the spirit of Hearn seemed very near.

Mrs. Hearn talked of Hearn. There he used to sit and work. That wooden barrier along the glass door screens decorated with hawks and herons he put up to prevent the child from falling out. Those books he used.

We rose to go. Mrs. Hearn and her daughter followed us to the door. All bowed low.

"*Itte-irasshai-mase,*" they said, bidding us Godspeed.

"*Sayonara.*"

"*Sayonara,*" we replied.

Not far away in the Zoshigaya cemetery in a plot surrounded by a bamboo hedge lie Hearn's ashes under a simple monument marked with Chinese characters.

"Man of superior enlightenment" reads the inscription "who dwells like an undefiled flower in the mansion of the eight rising clouds."

## PUBLISHER'S NOTE

**T**HE publisher has undertaken the publication of the Lafcadio Hearn Series at the special request of the late Mr. Mitchell McDonald, one of the best friends of Hearn's and his literary executor after his death, accepting his suggestion that the prices of the books be made as moderate as possible with a view to obtaining a wider circulation among the Japanese students.

In this connection the publisher may be excused for recalling his interview with Mr. McDonald at the Grand Hotel, Yokohama, in June, 1923. Firmly holding the publisher's hand in his and with tears standing in his eyes, Mr. McDonald spoke of Hearn in the warmest terms.

"It is," he said, "already twenty years since my dearest friend Hearn died. I am now over seventy and cannot hope for many more years to live, while you are still young with a great work to do in publishing books in English, including works of Lafcadio Hearn.

"In publishing Hearn's works," he went on to say, "I would suggest that you fix the prices of his books as low as possible so that they may be widely used as textbooks of the English language for the Japanese students, whom Hearn so loved when he was here. Your attention in this respect would greatly delight the spirit of the late Hearn, whose remains lie buried at the Zoshigaya cemetery, as well as mine will be.

"Lafcadio often told me to take good care of my health, and now I must tell you to do the same thing, especially because you are undertaking the publication of his books. When you are going ahead with the work I believe the spirit of Lafcadio will always be with you."

With these words of Mr. McDonald indelibly impressed in memory, the publisher has started the publication of Hearn's works with the assistance of those scholars of English Literature who were select pupils of the author.

The publication of Hearn's works as well as his lectures delivered at the Tokyo Imperial University have all been undertaken by us in the same spirit, special care having been taken to bring the printing, binding and all other features of the books up to the best standards of the world, and to offer those books to the public at very moderate prices.

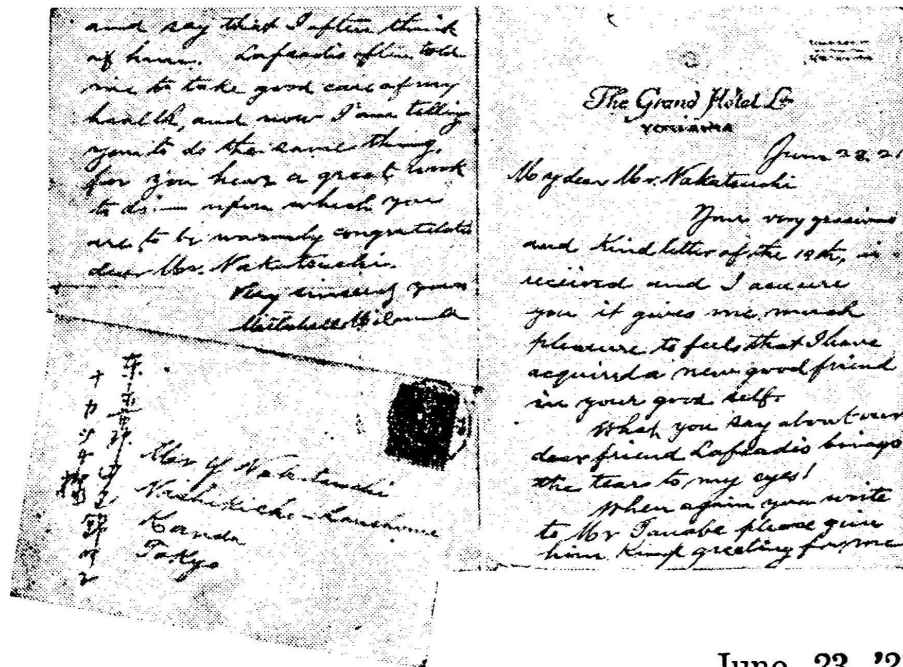
We are more than gratified to see that all those publications met with a very favourable reception of the reading public of the world, even exceeding our own expectations.

October 2nd, 1929.

Y. NAKATSUCHI,  
Publisher



A Letter to Y. Nakatsuchi, President of the Hokuseido Publishing House, from Mitchell McDonald, who was one of intimate friends of Lafcadio Hearn and his literary executor.



June 23, '21

My Dear Mr. Y. Nakatsuchi,



Your very gracious and kind letter of the 19th is received and I assure you it gives me much pleasure to feel that I have acquired a new good friend in your good self.

What you say about our dear friend Lafcadio brings tears to my eyes!

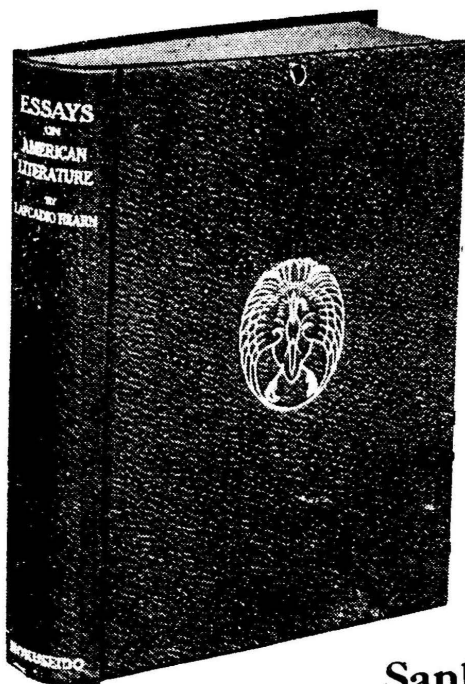
When again you write to Mr. Tanabé please give him kind greeting for me and say that I often think of him. Lafcadio of en told me to take good care of my health, and now I am telling you to do the same thing, for you have a great work to do upon which you are to be warmly congratulated, dear Mr. Nakatsuchi.

Very sincerely yours,

*Mitchell McDonald*

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### ESSAYS ON AMERICAN LITERATURE

By  
Lafcadio Hearn

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**Sanki Ichikawa**  
Professor in  
the Tokyo Imperial University

WITH AN INTRODUCTION BY  
**Albert Mordell**  
Editor of  
"An American Miscellany," etc.

The following articles by Lafcadio Hearn dealing with American literature and belles-lettres in general were collected by Mr. Albert Mordell, of Philadelphia, who is well-known as an indefatigable collector and editor of Hearn's newspaper and Magazine writings. The MS. of the present volume has been entrusted to me by Mr. Mordell for publication in Japan and I have gladly complied with his request. . . . It is now a quarter of a century since he died in Tokyo and though his name is not likely to be forgotten yet it is our duty to keep alive the memory of a man who has done so much for our country. . . .

—From Prof. S. Ichikawa's preface.

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## PUBLISHER'S NOTE

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### In Memory of

Lafcadio Hearn on the Twenty-fifth Anniversary of the Death of  
the Great Litterateur, September 26th, 1929



**S**INCE we started to publish the Lafcadio Hearn Series in the spring of 1924, the series met with the welcome of the reading public much more than our expectation. We of course believe it is due to the immortal merit that the works of Hearn have in themselves.

In May 1927, we followed the series with the publication under the editorship of Prof. Ochiai of the Peers' College, Tokyo, and Prof. Tanabe of the Peeresses' School, Tokyo, both of them being the former students of Hearn at the Tokyo Imperial University, of his "A History of English Literature", a remarkable unique contribution to the study of English Literature.

We were much more than satisfied to see that the book also was received with enthusiastic appreciation of the editorship and the excellent craftsmanship by the American and European public.

Now we are very glad to announce the publication of another Hearn book, "Essays on American Literature", on the very day of his twenty-fifth anniversary of the death of the great writer. The work is a collection of his newspaper and magazine writings during his American days from 1878 to 1887, by Mr. Albert Mordell, of Philadelphia, well-known indefatigable collector of Hearn's writings and is published under the editorship of Prof. S. Ichikawa, of the Tokyo Imperial University, to whom Mr. Mordell entrusted the MS. for publication in Japan by us, the Hokuseido Press. The publication of the last-mentioned work is made as an expression of our devotion to Hearn rather than on a business basis. That which was aimed at in the publication, therefore, is first of all to secure the highest level of accuracy and the most excellent craftsmanship, so that the work may be left to posterity as the standard edition.

We take this opportunity to express our most cordial thanks to Prof. S. Ichikawa, for his untiring efforts with which he, himself a Hearn scholar, edited the work.

Your reviews and criticisms are cordially invited.

*September 26th, 1929.*

Y. NAKATSUCHI,  
*Publisher.*

# JAPAN CHRONICLE

OCTOBER 23, 1929.

## LAFCADIO HEARN ON AMERICAN LITERATURE

---

*"Essay on American Literature."* By Lafcadio Hearn. With an introduction by Albert Mordell. Edited by Sanki Ichikawa, Prof. of English Literature in the Tokyo Imperial University. Hokuseido Press, Kanda, Tokyo, 1929. Price ¥4.50.

It was inevitable that Lafcadio Hearn's work for the papers with which he was connected while he lived in America should sooner or later be dug out of the files for the benefit of students of Hearn, and Mr. Albert Mordell is to be congratulated on the capable way in which he has done the work, and Prof. Ichikawa on his editing. In distributing the praise the Hokuseido Press must have its full share, for it has put out a very handsome volume, with wide margins, uncut edges, good paper, everything in fact that a booklover looks for, and all at a very low price. Mr. Mordell has collected the articles from *The Item* and *The Times-Democrat*, the two New Orleans papers with which Hearn was connected, with the former from June 1878 to December 1881, and with the latter from 1881 to 1887. Naturally during those years Hearn did a good deal of writing for the two papers, and out of these Mr. Mordell has selected fifty articles dealing with the literary panorama in America when William Dean Howells reigned supreme. Hearn was in the thirties when he wrote these articles and it is obvious that his literary opinions were in a state of flux. Nor had he developed that charm of style which was later to bring him so many readers. The articles are well written,—carefully written; but the style is a little laboured and smells a trifle of the lamp.

Writing for Southern papers Hearn was obviously compelled to curb his critical spirit to suit his environment. Thus in a review which is headed "Judge McGloin's New Book," the description of the work as "one of the most remarkable volumes published in the United States, a prose epic worthy to endure in our literature," was evidently a concession of Southern feeling, Judge McGloin being a distinguished Southerner. Occasionally, however, Hearn breaks through his environment and speaks in more critical tones. Thus in one essay he groups together the decay of America's mercantile marine and her literature, ascribing the latter to the absence of international copyright laws. Hearn lived to see



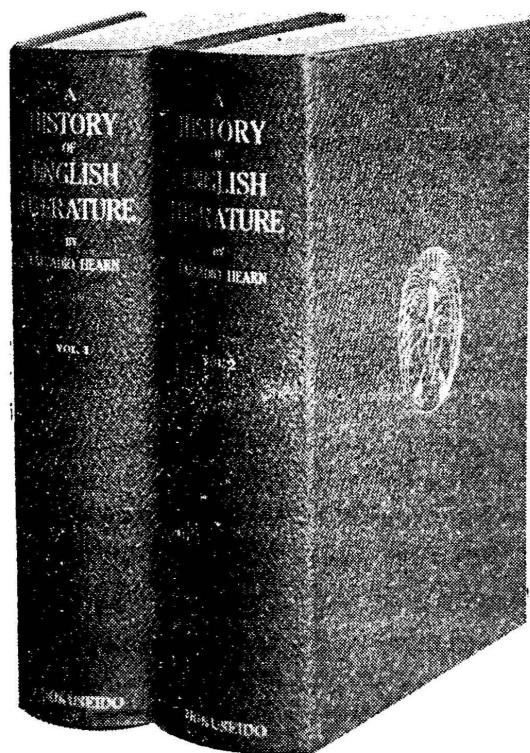
this defect partly rectified, but there are still complaints that the American copyright laws are a bar to the growth of literature, although designed to foster it.

Mr. Leonard Woolf, who denies that Longfellow was a poet at all, will no doubt be shocked at Hearn's eulogium, written as an obituary, in which he spoke of Longfellow's poetry as "a mosaic work in literature, wrought with gems of all lands, with myriad jewels of all human thought, with the ruby distillations of innumerable human hearts." On the other hand the reviews contain a very virulent attack on Walt Whitman, upon whom Hearn was apparently never able to make up his mind. Like most reviewers when confronted with what Mr. Strachey avers to be an inevitable if objectionable phase of genius, Hearn concentrates upon this part of Whitman's work to the exclusion of others, though he has to acknowledge that elsewhere "there are pages of force and rough beauty; there is originality, depth, strong feeling." One earnest student of Shakespeare suggested the other day in one of the literary journals that Shakespeare actually liked depicting such characters as Sir John Falstaff and the nurse in *Romeo and Juliet*, who were conventionally supposed to have been created to tickle the ears of the ground-lings, since he would hardly have taken such pain over those characters if he had regarded them as mere concessions to popular feelings. It seems highly probable, if not absolutely certain, and the hesitation to assert it must be taken as part of the conventions, one of which Hearn followed in denouncing Whitman on the strength of certain passages in his poems. This is all the more extraordinary as he himself in another essay rebukes Howells for condemning Goethe's work on the ground of the author's personal immorality. The world has moved on since Howells wrote and since Hearn censured him.

While there is a certain quantity of ephemeral matter in the essays there is also on the other hand much of interest on literature generally. All display Hearn's wide reading and retentive memory and his earnest desire to avoid mere hack work. They were, therefore, well worth culling from the columns in which they were hidden, and Mr. Mordell and Prof. Ichikawa are to be congratulated on another lasting monument to Hearn's genius.

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of Tokyo, never heretofore published.**

During his seven years' lectureship at the Imperial University of Tokyo, Lafcadio Hearn gave to his classes two consecutive series of lectures on the History of English Literature, each series covering three academic years. The present issue is of the second series, extending from September 1900 to March 1903 and is naturally the more complete of the two.

Everybody knows Hearn ranks among the best stylists of the world, and his study of English Literature is unique by reason of his keen insight into the Oriental mind and his frequent and happy references to Japanese Literature.

As he taught the West to understand the East, so he interpreted the Western mind to the Eastern.

Lafcadio Hearn's appreciation of English authors also is of supreme interest, because he never failed to try revaluation of them from a new viewpoint of his own.

Such work as this is only possible by a genius with ardent love of beauty and truth like Koizumi Yakumo (Lafcadio Hearn).

***No student of English Literature can possibly afford to do without the  
History of English Literature by Lafcadio Hearn.***

# *Some of the Comments on Hearn's A History of English Literature*

---

## **Letter to the Publisher from Mrs. Lafcadio Hearn.**

..... I am grateful from the bottom of my heart to you for having brought out such an exceedingly fine volume, that quite surpasses our expectations. Immediately on receipt of a copy presented by you, I made an offering of it to the spirit of the deceased .....

(Translated from Japanese)

---

## **Prof. Edmund Blunden, formerly of the Tokyo Imperial University.**

..... Hearn's History of English Literature is an immortal work, and the excellent edition of the Hokuseido Press is fittingly worthy of the merits of Hearn's writings .....

---

## **Elizabeth Bisland (Mrs. Wetmore).**

..... so beautiful a form, both binding, paper, and typography .....  
I am extremely grateful for such a treasure to add to my library .....

---

## **The Japan Advertiser, Tokyo.**

*June 12, 1927.*

The enterprising Hokuseido Press is making a reputation as specialists in the works of Lafcadio Hearn ..... Hearn was a conscientious professor. Every sentence is directed to the listener, and the whole work is framed so as to reach the audience of Japanese students whom Hearn had before him. The format is good. It is large, dignified volume, printed on good paper and light to handle; the type is attractive and the high level of accuracy attained is very creditable.

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## **The Times Literary Supplement,**

August 18, 1927, says on this publication:—"This great volume (and it is only Volume I.) of Hearn's lectures at Tokyo Imperial University has been made up solely from notes taken by Japanese hearers; but the sweep of the discourse more than justifies the piety that has preserved it. Few lecturers in English, in England, can afford to leave this tribute from Japan unstudied. Hearn was, of course, at an unfair advantage: he lectured to children uncultured in English alone, full of native literary subtlety for him to

build upon. But the genius with which he grafts English literature upon Japanese culture and mythopoea is an example to all lecturers and teachers in the art of finding the soil for the seed and the seed for the soil. The volume is worthily produced and printed, and bound by craftsmen who care for their work.

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“OBSERVER”, London, April 15, 1928—

“Japan and Lafcadio Hearn”

By STEPHEN GWYNN

..... After reading this “exposition” of English literature to a strange people, this tracing of a strong and luxuriant growth from its ancient roots, one perceives that literature is an expression, the most articulate and therefore the most human expression, of life itself: and, accordingly, as it is human, can nowhere be really out of kin with human thought. Lafcadio Hearn, in these lectures, is really interpreting the imaginative side of English thought to Japanese; and, in order to do so, he has to make plain his own standpoint about life itself. Literature for him cannot be literature if it is ignoble, “good poetry was never written by a bad man,” he says, in so many words. This way of approaching his subject broadens the outlook much beyond that of the ordinary teacher—and probably he was forced to it in speaking to people of so different a tradition by the need to establish common ground.

The book is therefore a personal and even temperamental review of the huge subject which he handles with such mastery. It has to be personal, for when a critic takes up such a position, he must make plain what he means by “good” and “bad.” Satire, the personal attacks of Dryden and Pope, and their followers, he condemns as ignoble; but he is most severe about the Restoration comedy which, he says, tried to make ridiculous whatever was worthy of respect and held up low vices to admiration. But he declines altogether to be bound by the British interpretations of morality; and his treatment of Byron’s case is admirable in its breadth and vigour. Those who followed his teaching learnt to study English literature from a European standpoint.

..... I, at least, *do not know where a more illuminating introduction to the study of its subject could be found*; and so far as concerns the early part, up to the Elizabethan age it is quite as nearly exhaustive as the ordinary student can desire ..... But these two handsome volumes of fine print on splendid paper are *an honour to Japanese workmanship*, and they are published at about half the price which an English firm would be obliged to charge for them. It was a principle with those who planned this memorial that Hearn’s books should be cheaply available to students; and these volumes are only the completion of what is in itself a small library of this author’s works.

It is a *privilege to recommend them to English readers*—for many of whom great part of their interest will lie in the frequent analogies which Hearn suggests between English literature and that of Japan.



# The Lafcadio Hearn Library,

## Toyama Koto-Gakko, Toyama.

THE Library consists, needless to say, of the collection originally made by Lafcadio Hearn, otherwise Yakumo Koizumi, with some slight addition acquired by the family after his death. Of the former, those books marked with asterisks in this catalogue belong to his New Orleans days. As to the latter, it consists chiefly of those posthumous publications of his works presented by the publishers, with the important exception of two manuscript volumes of "Japan: an Attempt at Interpretation," the last production from his fruitful pen, a crystallization, as it were, of his life-long study of this Land of the Rising Sun. Hearn was in the habit of making two clean copies, whenever a work of his was finished, on *torinoko* paper specially ordered from the famous Haibara's, Nihombashi, Tokyo. One of these he sent to the press, keeping the other himself in case of loss in the mails. The manuscript in question is one that thus passed through the press.

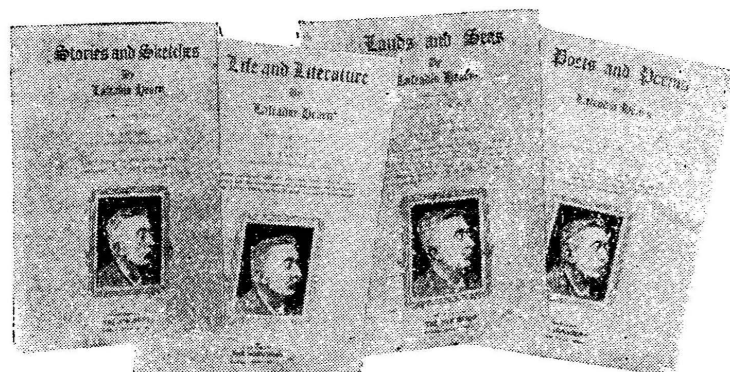
The number of volumes altogether amounts to 2,435, of which 1352 are English, 719 French, and 364 Japanese and Chinese books. These last were, no doubt, occasionally dipped into by Hearn himself, but were chiefly used by his faithful helpmate, who thereby supplied her husband with nuclei for many of his marvellous stories.

It was soon after the great seismic disaster in and around the city of Tokyo four years ago that Madame Hearn began to be seriously concerned about the Library, then still in her possession. It might, at any moment, share the fate of so many unfortunate private libraries in the devastated districts. What she earnestly prayed for, was that it might be transferred somewhere within easy distance of her home, to some one of the universities in the metropolis, where it should be kept safe against all forms of danger. Indeed, she took means to make her wishes known, but in the confused state of things still prevailing at the time, no definite response came from the expected quarters, or, if it came at all, it was in the unwelcome form of haggling over the price. It was exactly at this juncture that I incidentally heard from Mr. R. Tanabe about the affair. Only a few days before, I had consented to accept the position I now occupy, and I hailed the news as something providential. I made an offer through him, on behalf of the School, for the Library at the price asked, paying down the earnest required. Madame Hearn could not at first reconcile herself to the idea of sending the precious mementoes of her beloved husband into a remote country district which had had no connection whatever with him in his lifetime. But she finally consented, reflecting that I was a brother of the intermediary who had been a favourite pupil of his, and that the School in question, though not a university, had as its origin the commemoration of a most auspicious marriage in the Imperial Family for which her husband had always entertained such profound veneration.

..... The books, carefully packed in fourteen cases through the good offices of Mr. Nakatsuchi, proprietor of the Hokuseido, arrived in Toyama safe and sound in December of the same year. — *From Prof. T. Nannichi's Preface to Catalogue of the Lafcadio Hearn Library, Nov. 3rd, 1927.*

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# “JAPAN AND THE JAPANESE”,

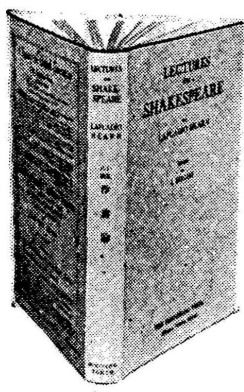
Reviewed by “the Japan Advertiser,” Tokyo,

March, 1928.

This new volume in Hokuseido's useful Lafcadio Hearn series assembles *ten representative pieces taken from Hearn's most serious writings on the inner life of the Japanese*. It opens with the essay in “*Kokoro*” on the genius of Japanese civilization with its famous picture of New York.—“a city walled up to the sky and roaring like the sea”—and Hearn's contrast with the Japanese cities which, when he wrote, gave no visible sign of the new found force which Japan was displaying in war and commerce.....*Hearn's extraordinarily sympathetic studies of Japanese character will always have a place in the West's knowledge of Japan*. And even if it were not so, if Hearn's insight were less penetrating than it has seemed, *the art with which he sketched an idealized but essentially true picture of the Japanese mind and soul* still retains its charm. Those well-produced and low-priced reprints of Hearn edited by his old pupils are a distinct service to the reading public.



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Being nine lectures delivered by Hearn at the Tokyo Imperial University, in 1899, and not before published.

..... While they appear to contain nothing new or specially original, the lectures are full of sound understanding, and they illustrate once more the successful pains which Hearn took to arouse the interest of his pupils and guide it aright. ....

—(*The Japan Advertiser*, Dec. 23, 1928).

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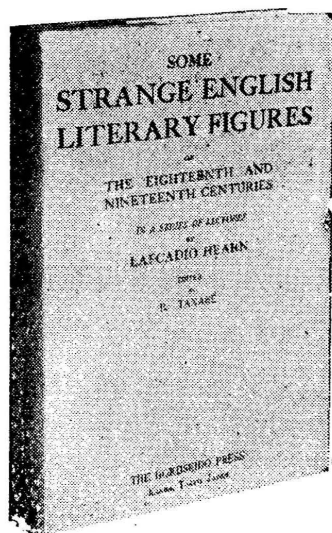
**THE OBSERVER,** 10 Nov. 1929

LAFCADIO HEARN, whose "LECTURES ON SHAKESPEARE" have reached us from the *Hokuseido Press of Tokyo*, was not a usual person, but in this course of instruction, delivered in 1899, he appears as a champion of the orthodox; he liked to offer his Japanese students sense, not sensation. So he created for them a plausible portrait of the relentless and omnicompetent worker, in private life as good as gold and in public a gold-digger of the most blameless order. For this respectable, bourgeois Shakespeare Hearn stated a strong case. It is a little odd, perhaps, that one for whose moral spotlessness Hearn spoke up so strongly should have observed that

Love is too young to know what conscience is,  
but Hearn evidently believed fervently in his reading of what facts we have and in the integrity of Shakespeare as the solid English worker. But interpreting Shakespeare to the Japanese was hard work, and the ethical atmosphere of "Measure for Measure" cost the lecturer some tortuous toils of explanation. But explain he did—and that explicitly.

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EDITED BY  
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This book contains Lafcadio Hearn's confidential lectures on 10 strange figures in English Literature given to a small group of advanced students at Tokio Imperial University.

Profound sympathy on the part of Hearn, who also was quite a character, with strange geniuses in English Literature characterizes his lectures.

Hearn never lectured on similar subjects again, except on William Blake, and his **second lecture on Blake** is included in this book.

The ten strange figures treated by Hearn are William Blake, Bernard de Mandeville, Erasmus Darwin, William Beckford, Christopher Smart, George Borrow, Monk Lewis, Thomas Lowell Beddoes, Walter Savage Landor and Thomas Love Peacock, who all have left strong and peculiar landmarks in English literature.

# Reviewed by the Japan Advertiser,

Dec. 4, 1927, under the heading

## “Literary Eccentrics”

*Blake* interested him so much that he devoted two lectures, at separate times and with separate treatment, to the artist-mystic who is coming so remarkably into his own. Eight of the ten pieces which Professor Tanabe has salvaged are printed now for the first time.

The importance of the subjects varies, but there is no doubt as to their interest, and many readers besides Japanese students will be grateful to Mr. Tanabe for having brought Hearn's studies of half and—in a few cases—wholly forgotten eccentrics together in a useful little volume.

..... “Monk” Lewis must be as clean forgotten as Mandeville, and few readers would now understand, let alone read, his fiction of clanking chains and gibbering skeletons, but it is interesting to get a glimpse of the incredible catacombs through which he led our grandfathers and grandmothers when they were very young. The book was worth putting together and it makes a useful addition to the Hearn series in which the Hokuseido Co. has specialized.

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# Kurata Hyakuzo's

## The

# Priest & His Disciples

TRANSLATED FROM THE JAPANESE

By

Glenn W. Shaw



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This popular modern drama is a tale of love and religion woven about the life of Shinran Shōnin, the founder of the great Shin Sect of Buddhism, whose favorite disciple loses his heart to and happily marries a pretty little tea-house girl in the gay Kyōto of seven centuries ago. Since its first publication in 1918, the Japanese original has gone through well over a hundred editions.

The translator, Mr. Glenn W. Shaw is well-known in Japan as a devotee and translator of the modern literature of the country, and his skill in translating the Japanese language into English is admitted, by all who can understand the two languages, to be so flawless and admirable that the translation reads almost as natural as the original. More than fifteen thousand copies of the English edition were sold.



**D**URING the nearly three years that have elapsed since the stereotype plates of this book were destroyed along with the wealth of lives and property devoured by the earthquake-kindled flames that swept over Tokyo during the first three days of September, 1923, several interesting things have happened to it.

Last year it was retranslated into Dutch and published in Holland, where it was received with interest.

The year before, in France, it fell into the hands of Romain Rolland, who at once wrote to Mr. Kurata, asking permission to pub-

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**“With this tremendous play a young Japanese takes his place among the greatest dramatists and profoundest thinkers of the age.”**

—HAROLD F. RUBINSTEIN

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lish it in French. Permission was given, but whether a French translation has yet appeared, I have never heard.

Meanwhile people in Japan have gone on comparing it sentence by sentence and word for word with the original, and two further inaccuracies in translation have kindly been brought to my notice. Availing myself of the opportunity offered by the present resetting of the type, these I have corrected. All other faults, I have left as they were.

That the book has justified its existence, I am glad. There seems to be something in it that appeals to a good many people both in the East and in the West.

—Glenn W. Shaw, *Translator.*

Kikuchi Kwan's  
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and  
*Four Other Plays*

*Trans'ated into English by*  
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“**T**HIS volume of plays is a revelation of the common heart of the world irrespective of complexion. \* \* \* “All the plays are full of Japanese traits—inns, temples, theatres, pilgrimages, and family life; but none the less Kikuchi Kwan, like an advanced European, is engaged more with humanity than with nationality; he is an ultra-modern Asiatic who abolishes the separate sense of continent and colour; and he ranks amongst the foremost dramatists of the world. \* \* \* \* The translation by Mr. Glenn W. Shaw is very good and vigorous.”

—**The Observer**, *Reviewed by Mr. Hune Gregory.*

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“Indeed the West might learn something from these wonderful little dramas, loaded as they are with significance, beauty and great art. If there are more Japanese dramatists like Kikuchi Kwan, Japan has reason to boast of her modern drama. Nor has she anything to learn from Bernard Shaw and John Galsworthy.”

—“**Morning Post**.”

*Highly appreciative reviews on the book have also appeared in*

“**Times Literary Supplement**”, “**Daily Telegraph**”, “**Manchester Guardian**”, “**Sunday Times**”, “**Fortnightly Review**”, “**Nation and Athenceum**”, and “**Spec-tator**”, etc.



# MEDIOCRITY

By

Futabatei Shimei

Translated by

Glenn W. Shaw



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Price 2.00, postpaid

Fine cloth, with the front cover Illustrated

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**T**HE original “HEIBON” (Mediocrity) was composed about twenty years ago, that is, at the rise of Naturalism in Japan. The author, in spite of this remarkable literary talent, had entertained an aspiration for statecraft, and, in his later years, had rather a severe contempt against literary work. Yet he was *indeed one of the largest figures of Meiji Literature*.

“Mediocrity” ..... is practically an autobiography..... As a human document it is alive and moving and instructive, and *as a sidelight on the literary mind during the formative period of Meiji it is significant.....*

*From Introduction of the translator.*



## From "Times Literary Supplement"

(London)

November 10, 1927

**MEDIOCRITY.** By FUTABATEI SHIMEI. Translated from the Japanese by GLENN W. SHAW.  $7\frac{1}{2} \times 5\frac{1}{4}$ , xvii. + 195 pp. Kanda, Tokyo: Hokuseido Press.

Mr. Glenn Shaw, who is favourably known in Japan as a devotee and translator of the modern literature of that country, judiciously introduces "Mediocrity" with an account of Futabatei's career—a singular one. Futabatei was originally a nationalist who studied Russian for his country's advantage in emergency, but Russian literature transformed him into a "library socialist" without means, and duly into a novelist and journalist. "Mediocrity" and his other works are considered the first real display of modernism in Japanese literature. His book is a strange medley of fineness and coarseness, photographic detail and mental posturing..... Admiration is due to the Tokyo publishers, who have printed the book with uncommon correctness and proportion.

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## From the Japan Advertiser, Tokyo,

August, 1927

..... Why I should advise anyone to read this book I do not know. It will certainly not amuse, and amusement is what novel readers want. Yet if Futabatei does not see life whole he sees it steadily, and the acrid sincerity of the book redeems it. The man fights with life and is defeated but he goes down bloody but unbowed. Reading it, we see that Futabatei's reputation is not an accident. All his characters are solidly-drawn, four-dimensional human beings, the fourth dimension in this case being soul, or the quality of being alive. The reader will not soon forget "Mediocrity."

—Reviewed by Hugh Byas.

# Osaka Sketches

By

Glenn W. Shaw

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To be published in December, 1929.

**Price 2.00,** 276 pages with nearly 150 illustrations. Fine cloth binding, with the front cover illustrated from Kunisada's old print entitled "Naniwa-no-Ashi."

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A beautifully illustrated book of "things seen, heard, read, remembered, imagined and enjoyed" during five years in the biggest and, to Westerners, least-known city in Japan, by Glenn Shaw, translator of "The Priest and His Disciples," "Tojuro's Love," "Mediocrity," etc., who finds a wealth of poetry, humor and pathos in the smoke and noise of the busy industrial metropolis which has grown up on the site of romantic old Naniwa (Wave Flowers), at the reedy mouth of the Yodo River, where Japan's first sovereign, Jimmu Tennō, advancing east to found an empire, beached his little fleet of dugouts two millenniums and a half ago.

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同 大阪スケッチエス 定價一圓五十錢 送料八錢

田部重治ペーター文藝復興 定價一圓五十錢 送料八錢

二荒伯爵聖徳を仰きて 定價一圓五十錢 送料八錢



A decorative rectangular border with intricate floral and vine patterns, featuring stylized flowers and leaves, framing the central text.

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